

JEFFERSON MONTHLY

Where the Sculpture Meets the Road

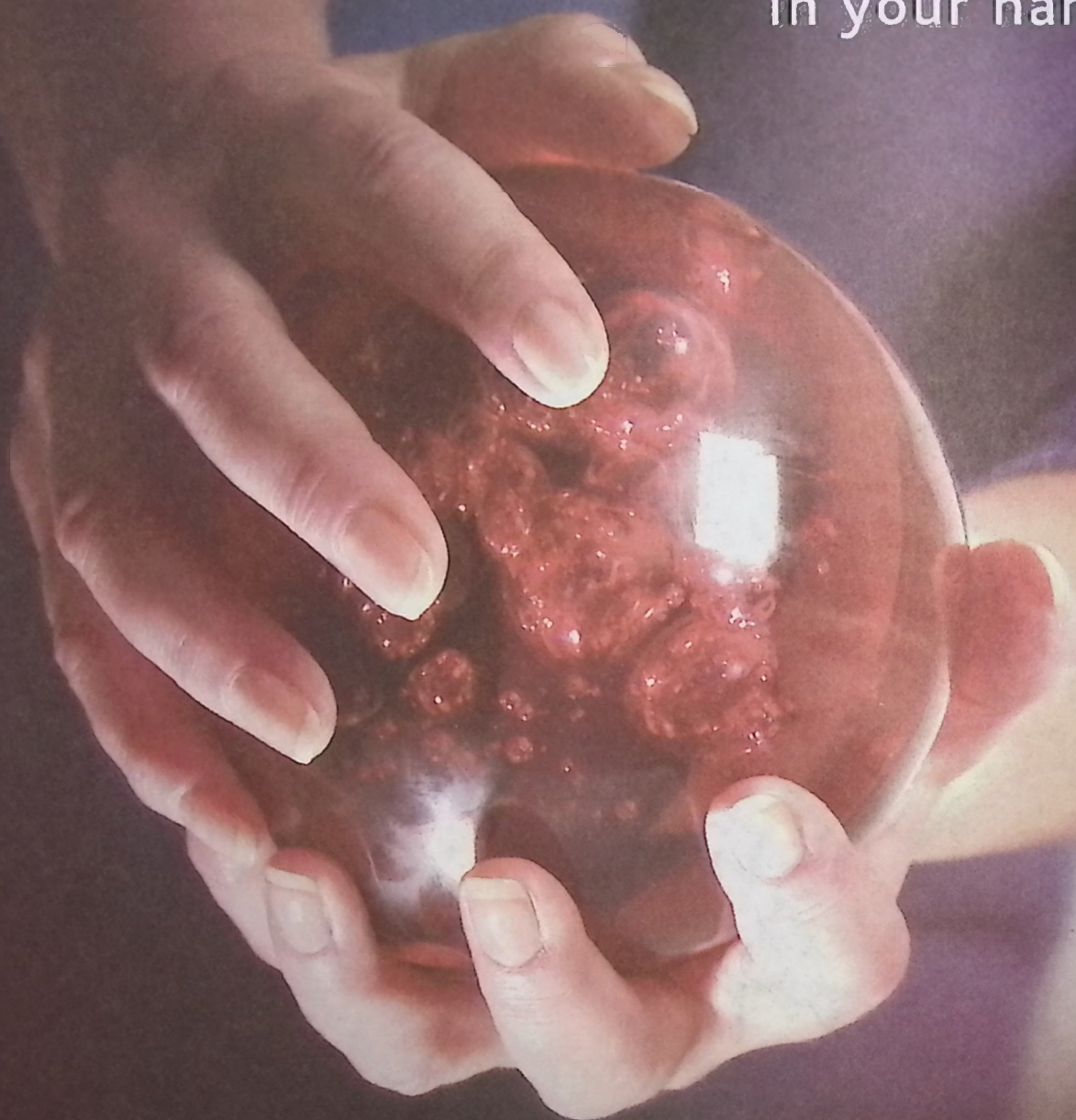
Humboldt blends art, technology and whimsy in the annual Kinetic Sculpture Race



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Pianist Angela Hewitt performs in the Chamber Music Concerts series in Ashland on May 2. See Artscene, page 28.

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ON THE COVER

Duane Flatmo's "Tidefools," an entry in last year's Kinetic Sculpture Race in Humboldt. Photo by Paul Hosten. See feature, page 8.

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JEFFERSON MONTHLY

MAY 2003

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In 1969, a bet between metal sculptors in Humboldt County accidentally started a tradition. Thirty-four years later, the Kinetic Sculpture Race has grown to an annual three-day affair in which participants make the wildest artistic creations known to traverse mud, sand dunes, asphalt and the waters of the bay. Finishing next to last (or exactly in the middle) earns teams a prize, and bribing the judges is legal, as long as it's done in the right spirit. Just don't ask for a tow. Jeannine Rossa reports on an aesthetically free-form celebration.

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PHOTO: CHRISTOPHER BRISCOE

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TUNED IN

Ronald Kramer

Sixty Three Years and Counting

A unique American institution is ending its 63rd year—live broadcasts from the Metropolitan Opera under the sponsorship of ChevronTexaco. The world has changed a great deal since the first of the Met's live weekly radio broadcasts in 1931 and since ChevronTexaco assumed sole sponsorship of the broadcasts in 1940. Indeed, the word "sponsor" itself is now archaic in broadcasting. The Metropolitan Opera broadcasts began at a time when radio offered "programs" which were solely paid for by a single entity, a sponsor. The sponsorship method of supporting radio and television programming was a casualty of television, where costs were so high that it wasn't feasible for a single business to carry the entire financial responsibility for a program. While the change was beneficial in some regards, reducing a business's potential control and influence over a program, it also destroyed the ability of companies like Texaco, which have a long history of commitment to arts and education, to unilaterally develop programming which it believed advanced those goals. Clearly, the Met Opera broadcasts have accomplished that.

ChevronTexaco's sponsorship of the Met broadcasts is unique. It is the longest continuing sponsorship in radio or television history in our nation. It is also the longest continuing corporate arts sponsorship on record. The broadcasts, which have won nine George Foster Peabody Awards—the highest American award given in radio and television in our nation—are steeped with history. They are perhaps the last live, national radio program of music broadcast in America. Even programs like *A Prairie Home Companion* are time-delayed in

parts of the country. The Met is live, direct from the stage, heard simultaneously across the nation and in many other parts of the world. Since the Met's weekly radio debut in 1931, the broadcasts have had



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only two announcers. First was Milton J. Cross, who began his career in radio in New York in 1922 and who announced every program (except for two when his wife died) until his own passing in 1974. Then Peter Allen, a broadcast veteran who was Cross' standby announcer for many years, took over when Cross died; Allen has never missed a Saturday broadcast in the ensuing 29 years.

The Met broadcasts have changed America. Unique among classical music art forms in the U.S., the average age for opera audiences is actually declining. Unlike symphonic music, opera is attracting younger and growing audiences. As a result, in recent years opera companies have exhibited significantly greater financial strength than symphony orchestras. Most observers have credited the Met radio broadcasts as the single greatest factor in that growing appreciation of opera. Generations of listeners have first encountered opera and learned to appreciate it from these broadcasts.

In a way, these broadcasts embody the best ideals of radio. The Met was born at a time when opera was a plaything of the idle rich. Radio broadcasts by the Met have not only transformed opera by democratizing its appeal through education, it has also changed the Met itself by broadening its subscriber base and making the company a national institution unique in classical music circles.


The staff who produce the Met broadcasts each week are both conscious of the

program's history and the importance they play in the lives of the millions of listeners who gather by their radios for each Saturday broadcast. Their dedication to maintaining the quality of these flawless presentations each week is astonishing in a day when radio (and lately television) has become a casual, rip-and-read stream of programming.

It has been somewhat traditional in the U.S. to compare our broadcast services with those of other western democracies and look enviously at what other nations receive each day. Public Television has long been criticized for reliance upon British Broadcasting Company (BBC) programs and even American public radio listeners sometimes look longingly at the BBC. The Met broadcasts are actually something that the U.S. has successfully exported. They're carried on the BBC, the Canadian Broadcasting Company (CBC) and, indeed, are also distributed by the European Broadcast Union (EBU) to much of Europe. In recent years, the broadcasts have expanded to Australia, the Far East and South America.

The broadcasts are important in their own right and they are important because they stand as testimony to the positive potential which radio, employed with vision and vigor, holds.

Sixty-three years. It's a long, proud history. In 2001, when Texaco merged with Chevron to form ChevronTexaco, the company acquired the Met broadcast contract—which runs through 2004—along with all this history and tradition. Recently, the head of the EBU published an article in which he observed "Despite Texaco's recent merger with Chevron—a firm more accustomed to sports sponsorship than cultural patronage—it is hoped that this spirit will be maintained by the heads of the new company, ChevronTexaco. Since the [ChevronTexaco Met Opera sponsorship] agreement expires with the 2003-2004 season, only the future will tell us if radio stations will continue to associate the name of ChevronTexaco with the Met on the air."

Radio listeners and observers across the world are hopefully waiting to learn the answer to that question and to learn whether this singular, proud American institution will endure. 

Ronald Kramer is JPR's Executive Director.

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Lara Florez

Compassionate Gardening

As I write, it is the equinox of spring, an awakening. And I am poised to tend to my garden. It is my first year in the Willamette Valley: all the others in my life were spent in the Rogue. I am relishing the subtle differences between the two as this spring opens. We in the State of Jefferson are privy to one of the best growing seasons in the nation, and no fewer than most of us take advantage of this opportunity to participate in the natural cycles by gardening. Usually, spring is the harbinger of piles of mulch and manure, bare root trees and explosions of color. However, in the last two years I have noticed a less pleasant opening that occurs in this season. Suddenly, swaths of yellow and brown cut through the green. Dandelions and English daisies disappear into homogenous chunks of grass, leaving fried brown spots where they once bloomed. Perfectly barren ellipses circle every tree trunk at the elementary school and park. And I notice the smell around certain immaculate yards, acrid and deadly.

Yes, spring is the season of life. But a walk through any local lawn and garden department will tell you that in our culture it is also the season of death. The labels along the pesticide aisle all speak of death: weed killer, slug and snail death, death to broadleaf plants, kill weeds dead. There is also a distinct marketing element that speaks of control, similar to the advertising for cleaning products—as if by using these products the natural world will finally obey our command, and if not, there is always a more concentrated solution to remind it who's the boss.


Our own garden has undergone a distinct transformation. Not so much in method, as I was raised in a family of organic gardeners and never realized there were other ways of dealing with pests and problems. Yet I still condemned myself to long days of anxious weeding, and my borders were never completely free of invaders. My husband is from a family of lawn lovers, fond of the deep, impenetrable green only avail-

able from Weed and Feed. His solution in the battle was completely unacceptable, as we had a baby and rid our house of all hazardous waste. We certainly didn't want our child rolling in caustic chemicals. But it was a study of herbalism and permaculture that altered our point of view. The realization came that those plants we call weeds have value and purpose in themselves. A paradigm shift from seeing each entity in our yard as separate to viewing them as connected occurred. And from this connection, there arose a desire to grasp the greater purpose within each obstacle. For, while dandelions may be rather invasive, they are also a delicious wild food and spring tonic. Their thick taproots break up the soil, and their flowers are a favorite of both insects and our son. I think of them now as free salad. And dandelions aren't the only ones. These weeds are plants, vivid and beautiful, offering their wisdom and challenging my assumptions. When we allow them to grow, to live, we provide habitat for all number of living things.

I still need to clear a bed, to turn the soil, to preserve my winter onions or new lettuce from invasion. But I do so now with a greater respect, perhaps even a laughable deference. I have found compassion in my garden, and it has afforded me a reverence for living things. Most powerfully, however, my assumptions have been overturned. We all carry an infinite amount of social ideologies within us, many relating simply to aesthetic preference. Yet why is a little wildness in a yard ugly? Why is a broad expanse of dead sprayed earth preferable to a thriving community of so-called weeds? At what cost do we maintain the unachievable ideal, control of nature? What price do we pay with our health, with our wallets?

I would challenge our communities, our state agencies so desperate for money, to begin by questioning their aesthetic assumptions and letting the weeds grow up a bit. How much do we spend annually spraying the dubious Round-Up about the perimeter of each state office, each school? How much

could we save by letting the lawns in Salem go to daisies, or allowing weeds along the hundreds of miles of ODOT roadway currently sprayed with pesticides?

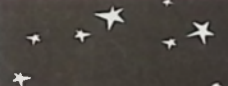
Regardless of the motivation, discovering compassion in the way we deal with the gardens about us affords an opportunity beyond simply questioning ingrained perspectives. By choosing to see the positive, even in the things we don't believe we'd enjoy, we may carry dialogue into our communities. Compassion moves us beyond polarization, beyond stagnation and rhetoric. It brings to the forefront a chance to be educated by the world that surrounds us. But only if we relinquish the desire for control. 

Lara Florez is a writer, mother, and Master Recycler living a continual social experiment in beautiful Cottage Grove.

Correction

The cover story on the *School of Interbeing* [Jefferson Monthly, April 2003] closed with two incorrect pieces of contact information. First, the school's mailing address is in Williams, OR rather than Williams, CA. Also, the school's new phone number is (541)472-4044. The listed one is no longer valid. Sincere apologies.

Eric Alan, Editor/Accidental Minister of Misinformation



On with the SHOW

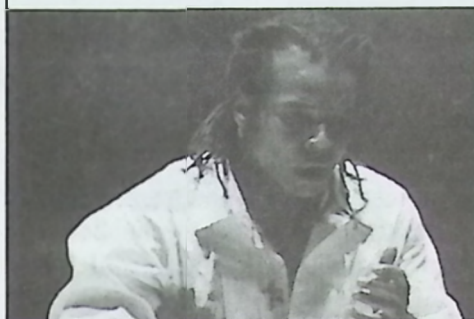
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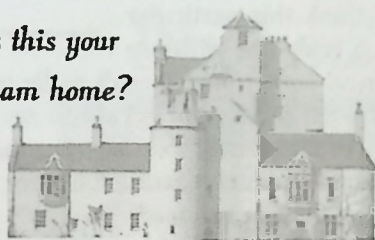
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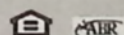
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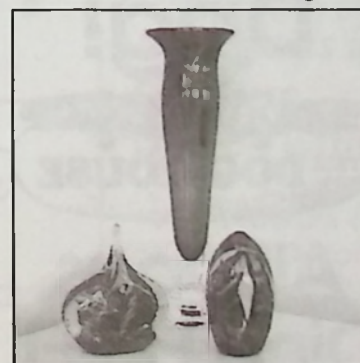


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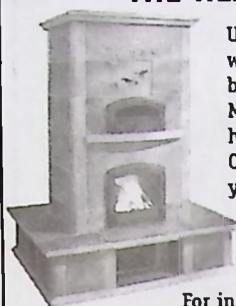


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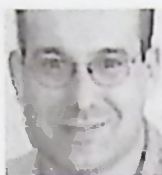
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INSIDE THE BOX

Scott Dewing

Internet Voting

Like many other Americans, I have recently been glued to the 24-hour horror of CNN. For the record, I am not “anti-war” or “pro-peace” or “anti-American” or “pro-war” or “pro-troops” or any of the other two dozen anti/pro labels that have been being lobbed about the news media with the same frequency as bombs being dropped on Baghdad. I am disheartened by the event of war, but stayed awake long enough in history class to know that it is an unfortunate but *sometimes* necessary reality. With that being said, that clomping sound you’re hearing is me walking down off my tiny soapbox. Whether or not I think this particular time is truly one of those

historical *sometimes* doesn’t really matter. I find what other people have to say to be far more interesting than sharing the various monologues competing for space at the private pulpit in my head.

One night, I was engaged in my recent ritual of eating dinner on the couch while watching the latest news of the war in Iraq on CNN. They were asking folks on the street about their position on the war. One fellow said, “I’m against U.S. action in Iraq without full U.N. support. But that’s what President Bush has decided to do. I’ll accept that decision for now, but we have an election coming up in 2004 and maybe it will be time for a regime change here too.”

His comment got me thinking about the upcoming election, which resulted in memory flashes of the year 2000 election, with all its comedy and tragedy; with the sinking feeling that eminent economist John Kenneth Galbraith was right on the money

when he said, “Politics is not the art of the possible. It consists in choosing between the disastrous and the unpalatable.”

Indeed, the 2000 election left a bad taste in the collective mouth of democracy with its various flavors of hanging, dimpled and pregnant “chads” as well as withdrawn concession speeches, lawsuits and disputes over manual recounts.

As an American and a card-carrying member of our electoral process, I’m embarrassed by the debacle of the 2000 election. As a technologist, I’m intrigued by the continued use of punch cards as the preferred method of collecting and analyzing what could arguably be deemed our most precious and critical national data.

We are living in the midst of unprecedented technological advancement, especially in the areas of computing power, Internet connectivity, data security and encryption. And yet, when it comes to our sacred election process, we are still relying on punch card technology that dates back to the turn of the century—the previous century, that is. Invented by Herman Hollerith, the standard punch card was first used by the New York City Board of Health for tabulation of vital statistics. Punch cards were later used in the 1890 census. Punch cards have been used for many things over the past decades, but one of the last important uses of was for voting. According to Douglas Jones, Associate Professor at The University of Iowa Department of Computer Science and author of *Punched Cards: A brief technical history*, “[The] use of pre-scored punched card ballots was introduced in the 1960s, and despite problems in the 1968 general

Due to personal circumstances, Les AuCoin was unable to submit a column this month. His words will return to the *Jefferson Monthly* in the June issue.

election in Detroit, where a sudden rain-storm drenched at least one load of ballots in transit from a polling place to the counting center, this format quickly grew to become the most widely used computer-based election technology."

Certainly, the basic technology components are available for "upgrading" the electoral process to the 21st century. Because the government moves at, well, the speed of government, the private sector is trying to get in on the action of what has historically been the public sector's turf. One such company is election.com, which claims to "empower voters with an easier, more secure electoral process." When you go to election.com's homepage you are greeted with the message, "Welcome to Democracy, the upgrade...where every voter has a voice."

The first election that utilized Internet voting occurred on March 7, 2000 when Arizona residents logged onto election.com to cast their votes in the Democratic Primary by clicking a mouse rather than punching a hole. Well, some of them did anyway. In fact, fewer than half of the votes (39,942 to be exact) were cast digitally via the Internet while the majority of the votes (46,028) were cast in standard, old analog form.

One of the commonly voiced concerns regarding Internet voting is whether or not it is secure. This is a valid concern but no more than the security of paper votes. A joint analysis and report by Caltech and MIT concluded that 4 to 6 million votes were "lost" during the 2000 election due to problems with ballots, equipment failure, registration issues and lack of proper controls over ballot collection and delivery. The report further concluded that, "Internet voting poses serious security risks. We recommend a delay on Internet voting until suitable criteria for security are in place." While there are many security products and standards in place that can go a long way toward making Internet voting secure, it is important to note that security, whether digital or physical, is a *process* not a product. I would argue that with the right combination of products and processes, Internet voting would be far more accurate and secure than traditional paper-based voting.

But even if the security issues are addressed and overcome, there would still remain the issue of equality. *Slate* columnist James Ledbetter summed this issue up well when he wrote, "Internet voting is not intrinsically discriminatory,"

CONTINUED ON PAGE 33



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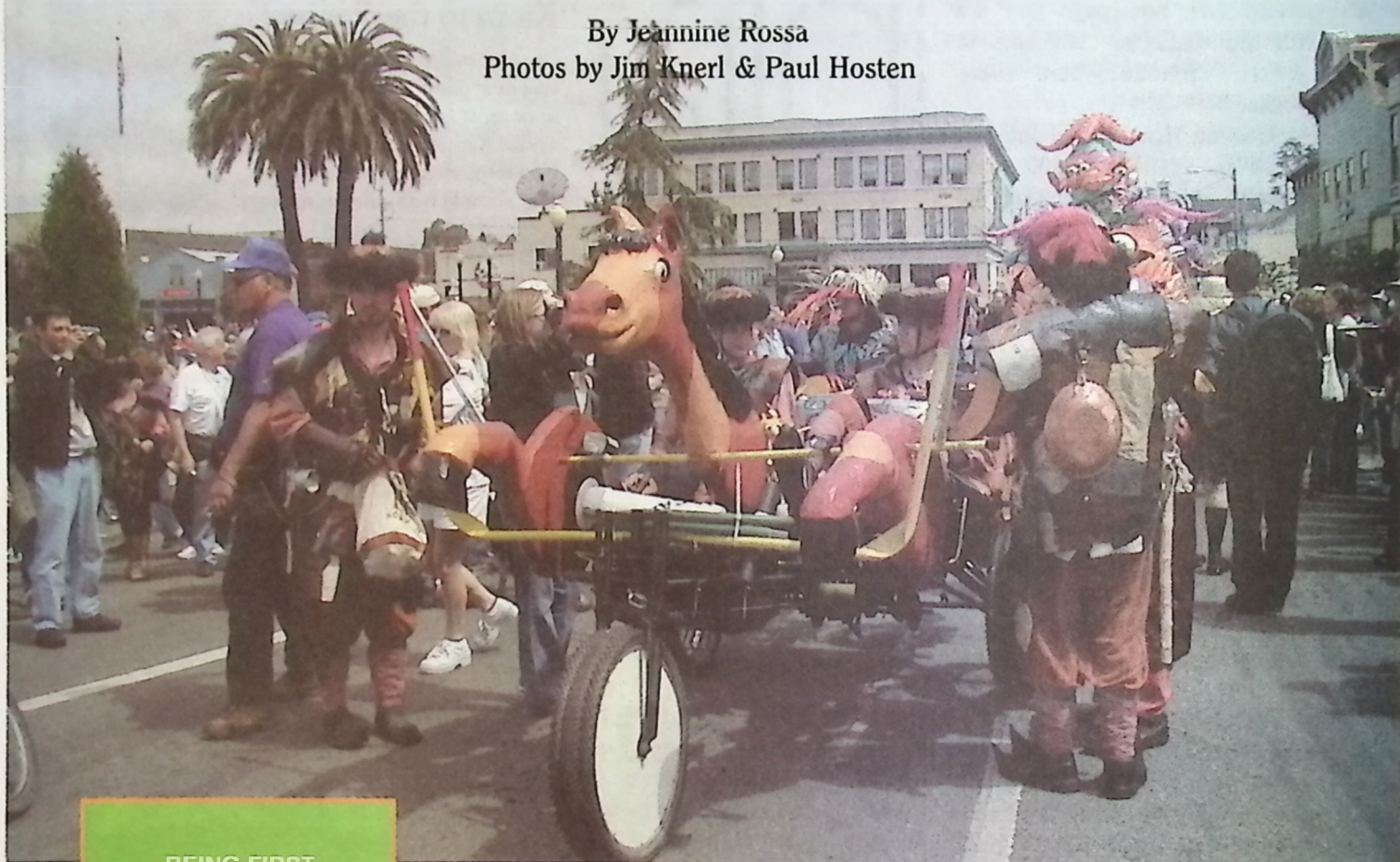
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Where the Sculpture Meets the Road

Humboldt's annual Kinetic Sculpture Race blends art, technology, whimsy and a few good-natured bribes into a wild creative tradition

By Jeannine Rossa
Photos by Jim Knerl & Paul Hosten



Crowds at the Arcata Plaza look over the sculptures before the race.

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In 1983, two of my high school buddies, Dan and Rob, worked after school for weeks in Dan's garage, welding together pieces of bikes and trying to improve their flotation. Their goal? To build a human-powered ("kinetic") metal sculpture for a zany local race that traversed 38 miles of asphalt, dunes, mudflats and water with no apparent worthy prize other than Glory. The local race? The Kinetic Sculpture Race, an annual Humboldt County Glorious Tradition that blends technology, art, and community togetherness with big doses of zaniness and fun.

Ferndale, a tiny Victorian-era town in Humboldt County, has been holding at least one leg of the Kinetic Sculpture Race since 1969. The first race apparently started as a bet between local metal sculptor Hobart Brown and fellow sculptor friends (among them Stan Bennett and Bob Brown). Remember 1969? Counter-culture ideas about non-petroleum



Yakima Racks' "Run Away Rhino" crosses the bay, while part of the team's pit crew cruises in their own sculpture, looking for squirt gun victims.

power were passed from person to person like good gossip and *The Whole Earth Catalogue* had just come out. The idea was to make the best (or weirdest) human-powered metal contraption that could actually make it all the way down Ferndale's Main Street.

By the time I saw my first Kinetic Sculpture Race, five years later, things were a bit more organized. The race had become part of the annual Mother's Day festivities. I remember that people lined Ferndale's Main Street on both sides. Jugglers and hot dog vendors plied the crowds. A band played. A man with a big moustache and a top hat (Hobart) addressed the crowd from the

back of a truck. "Ladies and Gentlemen, let the Glorious Race begin!" The crowd roared and they were off, a wacky group of rocking, rolling, shuffling, whirring, machines. No costumes then; those would come later. I remember one machine with big, lurching feet powered by two furiously pedaling fellows. Another was a huge hamster wheel rolled forward by an acrobatic guy with a few friends running alongside to make sure he didn't wheel right into the crowd.

As the race got more popular and the machines more sophisticated, the race organizers began extending the track to improve the contest. The race wound around the dairy farms and beach

roads of Ferndale, finally finishing in the dash down Main Street. Eventually, the event expanded even more and became a three-day extravaganza over Memorial Day. Changing from Mother's Day to Memorial Day, naysayers moaned the race was ruined. Unperturbed, Hobart and his hard-working race organizers made sure the race never strayed from the original concept. Now contestants had to *float* across the bay, cross sand dunes and climb mud flats!

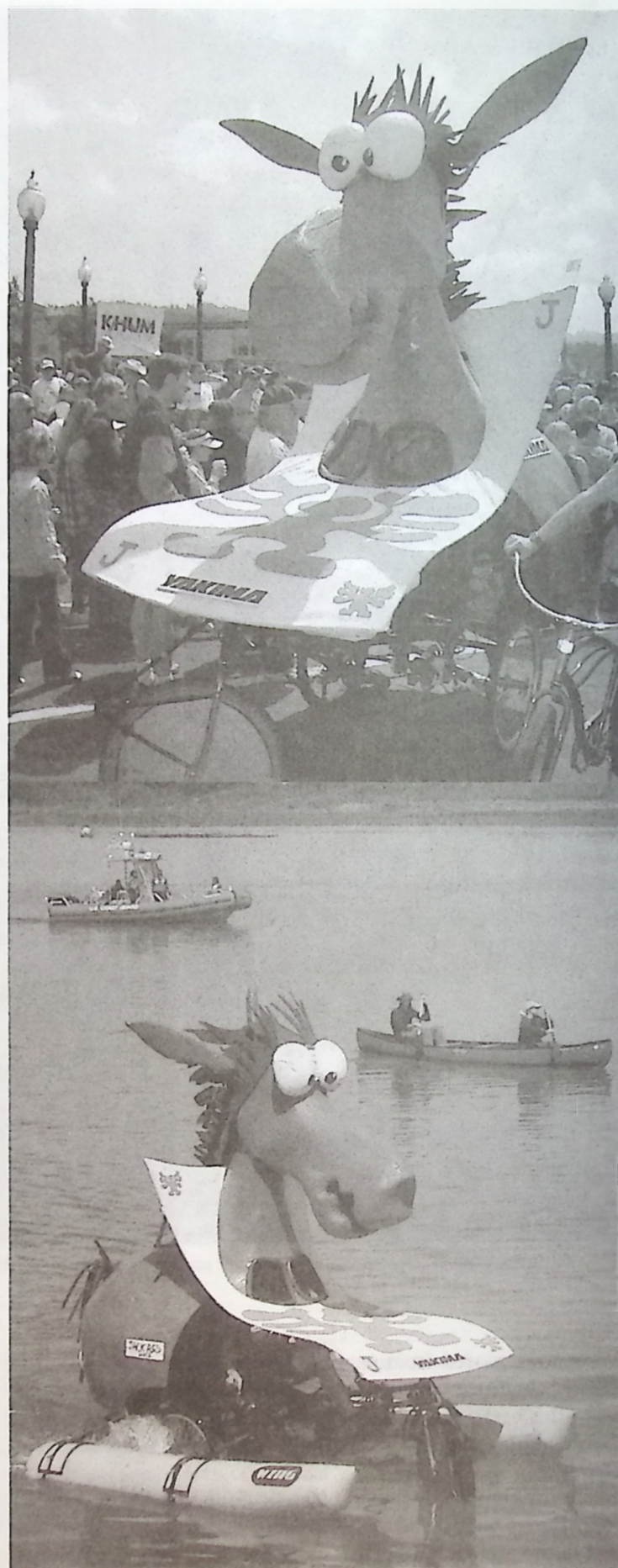
Eventually, Hobart grew tired of organizing the races and over the years, his arthritis worsened. Some internal squabbles were harming the *bonhomie* of the race. So last year, Hobart passed the baton to the Humboldt Kinetic Association. As the Glorious Founder, Hobart still puts on his top hat and tails to officially start the race. He also continues to craft the medals, sort of chubby-looking metal eagles, coveted in kinetic circles.

To understand the Kinetic Sculpture Race, it helps to know a little more about the prizes, rules (serious and unusual), and race organization. Prizes are awarded, but not just for speed. Being first over the finish line feels great, but it doesn't mean that you are the winner. Prizes are also awarded for artistic fabulousness, engineering genius, spirit, best pit crew, coming in second-to-last, and coming in dead center (the Most Mediocre Award). There is also a Founder's Choice (Hobart picks his favorite), Golden Dinosaur Award, and a Grand Champion. The Grand Champion must forfeit prizes in any other category so as not to hog all the medals.

There *are* some serious rules that must be heeded. For example, Rule #2B: "You may not start the race until you have passed Official Safety Inspection!" Or, Rule #7 _ : "A Sculpture must negotiate the course without assistance by any motorized vehicle. Receiving a tow suggests engineering improvements are required. Back to the old drawing boards; you are out of the race, and better luck next year!" Of course, if your sculpture begins to drift out of bounds during the water crossing (due to mechanical failures, strong winds, etc.), Rule #3.14159 comes into effect and the County Sheriff's boat will tow you to shore (a one-hour penalty). Most seriously, discovery of alcoholic beverages on — or in — sculpture or racer results in Banishment (Rule #8). Safety is a primary motto of all race organizers and participants.

On the other hand, the Kinetic Sculpture Race also thumbs its nose at the whole concept of rules, in the name of Glory and Fun. Therefore, cheating and bribing are part of the experience. It is generally acceptable to bribe race officials at the start of the race. The bribes are usually in line with the team's theme. Riding a sculpture that looks like a duck? You might be giving out rubber duckies. Got a sculpture that looks like a fish? How about some 89¢ water pistols? Have you disguised your pontoons as hot dog buns? Give those judges some mustard! Pedaling a pink elephant? Pass out bright pink feather boas! (OK, the bribes don't really have to be *that* related.) You may also want to save some bribes for emergencies. Kinetic Cops are free to hand out tickets in a fun and fair manner. Racers are free to appeal. Bribes and good stories go a long way with the Judge at the Kinetic Court of Appeals. The only rule? Cheating and bribes must only

IT IS
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TO BRIBE
RACE OFFICIALS
AT THE START
OF THE RACE.



Another Yakima-sponsored sculpture, "Jackass," was the Grand Overall Champion in 2002.



Rutabaga Queen (and King) contestants get the crowd shouting the Kinetic Motto, "For the Glory!"

be attempted in good fun. Mean-spirited cheating will result in General Unhappiness and is Actively Discouraged. Judges will not tolerate Greedy Bribing.

Teams who have declared themselves "Aces" are held to a higher standard of performance than others. Basically, Aces are bragging that their machines are so superior, they will not have to resort to pushing or any form of cheating. In high school, my brother was a special "Jogging Kinetic Cop" assigned to an Ace team. His job was to follow the racers by bicycle on the asphalt and then jog alongside his team through the dunes and mud flats in order to vouch for their Purity of Character at the end of the race.

Besides all the goofiness, the Kinetic Race provides both a technological and artistic challenge, an intriguing combination. Some teams focus on mechanics. Long before mountain bikes were even on the market, kinetic racers were designing tires that could speed along the asphalt and then immediately traverse several miles of sand dunes. Some ideas were complete flops. I remember one team tried to use tires that inflated for the sand, only to have two of them blow out completely. Others had sand and mud-sturdy tires, but their sculptures were so hard to power that chains and gears broke continuously. Last year, my husband Paul and I were impressed with



June Moxon's "Furry Pink Flying Elephant with Dancing Girl Pit Crew."

some of the innovations. The sculptures have certainly come a long way from those early flights of fantasy in the 1970s.

Other racers focus on the artistic qualities of their sculptures. From a spectator standpoint, it's much easier to appreciate sculptures for artistic merit than for technological wizardry. Crowds cheer appreciatively for clever puns, fabulously costumed pit crews, and lavishly decorated sculptures. Points are given for creative craftsmanship that according to the official rules, "includes such items as use of color, costumes...kinetic motion, humor, theatrical appeal and mass crowd and media glory-seeking." Over the years I've seen sculptures built and decorated to look like the halls of the Greek Gods (this was Hobart's), an airplane, boat, toilet, slug, dolphin, painter's palette, musical band, VW Bug, dragon, shark, and the aforementioned

ducks, fishes, hot dogs and pink elephants. The only limit is one's imagination. In 2002, one entry was a mechanical rhino pursued by big game hunters (in separate sculptures) wearing enormous pith helmets. Another team costumed themselves as Mongolian warriors riding horses.

Every year for the past 20 years, Duane Flatmo, a Eureka muralist, sculptor and painter, dreams up and constructs an amazing sculpture. It started simply,

CONTINUED ON PAGE 16

A Nature Notes SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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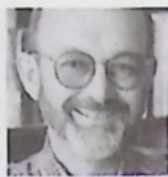
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NATURE NOTES

Frank Lang

Dover's Powder

It was May 14, 1826 and our friend, the intrepid Scot botanist David Douglas, was in what is now eastern Washington State in the vicinity of what is now Kettle Falls. He was not having fun. Wrote Douglas, "Very rainy during the whole night; although tolerably well sheltered and had a large fire to sit at, yet I felt cold, my blanket and clothing being wet. As I could not sleep I rose at two o'clock and with some difficulty dried my blanket and a spare shirt, in which I placed my paper containing the few plants collected. Afterwards boiled my small kettle and made some tea. Felt a severe pain between my shoulders, which I thought might arise from the cold in swimming [goodness, David, the water was 40 degrees Fahrenheit!] and lying in wet clothes. Therefore, as I had no medicine to take, I set out a little before 4 a.m. on foot, driving the horses before me, thinking that perspiring would remove it, which it partly did. On arriving at my first night's encampment at midday, I stopped a short time to look for the current in perfection which I saw on my way out just coming into blossom, and fortunately found it in a fine state. Reached Kettle Falls on the Columbia in the evening, and although I have not obtained a great number of plants, yet with the repairing of my gun and the few plants collected I must say I feel satisfied." It didn't last.

On Monday and Tuesday, May 15th & 16th, he wrote, "On the morning after my arrival the pain between my shoulders returned and became so bad, as also a severe headache, that I was under the necessity of keeping to my bed. As I was feverish and likely to become worse, I took some salts and then a few grains of Dover's powder which relieved me greatly. I regretted it the less as the weather was so rainy and boisterous, with thunder, that I could have done but little good although in good health."

So, what's this miraculous Dover's powder?

In 1762, English physician Thomas Dover put together a diaphoretic powder for the treatment of gout, a very painful condi-

tion of the joints. His powder contained ipecac obtained from the dried roots of a low-growing, tropical American shrub that contains the alkaloid emetine. In quantity, it makes one vomit, as Bugs Bunny might say. Its common use today is as ipecac syrup used to clear the stomach when poisons are ingested. I think that Dover added just enough to his concoction to make you sweat and maybe salivate a little, just enough to let you know you had taken something that had an effect. In Douglas' day, perspiring was thought to alleviate any number of physical conditions. He worked up a sweat with his horses, after all, in an effort to rid himself of the pain between his shoulders.

The powder also might contain sulfate of potassium and maybe a little licorice. There was one other ingredient in Mr. Dover's powder that made it a widely used medication for the next 150 years. Opium. David, no wonder you felt better!

On Wednesday the 17th he wrote, "As the weather was unsteady, with showers, I was afraid to venture out least I should have a relapse. Therefore I employed myself turning and changing the paper of what were the latest collected."

The following day he ventured forth near his residence at Kettle Falls and carried on further afield until June 5th when the Hudson Bay Company he was with started down the Columbia by boat to Walla Walla.

Did Dover's powder cure his condition or did Douglas, once again, just demonstrate the amazing curative powers of the human body, made just a touch more comfortable by just a touch of opium? Makes me wonder, from time to time, about the wonders of today's modern and not-so-modern medical remedies. ☐

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Dar Williams

By Maria Kelly



DAR WILLIAMS ASPIRES TO
AN ARTISTRY THAT NOT
ONLY ENTERTAINS BUT
ALSO INFORMS AND
INSPIRES.

Dar Williams will perform with her band in a benefit concert for Jefferson Public Radio on Tuesday May 13 at the Craterian Ginger Rogers Theater in Medford.

Born and raised in upstate New York, Williams began studying guitar at age nine and wrote her first song at eleven. After composing more music and writing plays, she considered herself a playwright. She blames an "existential crisis" at age 16 for her creativity and sharp sense of humor. After graduating from college in the early '90s, Williams launched her music career on the Boston-Cambridge coffeehouse folk circuit.

Her love of the folk scene stems from her admiration of its integrity toward honesty and real emotion, and a creative freedom not found in more popular music genres. Williams made her recorded debut in 1993 with *The Honesty Room* (including "You're Aging Well" and "When I Was a Boy"). After its release, *Billboard* magazine featured Williams on its cover and ran a story concerning the "redefinition" of the folk genre.

Her latest album, *The Beauty of The Rain*, showcases a new, fuller sound, and her skill at mapping out the emotional terrain of people whose lives are in transition. It takes on a wide variety of subjects—technology, identity struggles, dreams, impressionism and the tug of war between independence and intimacy. It finds her songwriting at its most refined, and her story-telling skills at their sharpest. The album paints a beautiful portrait of an artist who has matured, and whose insight continues to turn personal experiences into universal experiences to which both dedicated fans and new listeners can relate. It includes guest performances from such accomplished musicians as Bela Fleck, Alison Krauss, and John Medeski.

Past tours have included stints on the Lilith Fair tour, the col-

laborative project Cry Cry Cry with Lucy Kaplansky and Richard Shindell, and have seen her share the stage with artists like Richard Thompson and Ani DiFranco. Williams also has been actively involved in many environmental and social justice movements, including her non-profit foundation, The Snowden Environmental Trust, which helps preserve wildlife habitats around the world. Her current tour will promote SELF (Solar Electric Light Fund).

Considered one of the most acclaimed and evocative artists of her generation, Dar Williams songs are filled with her trademark thoughtful lyrics that are personal and poignant and express the realities and foibles of contemporary life. From reflecting on the mysteries of the natural world to reminding herself of the importance of maintaining a playful attitude in the midst of tumultuous times, Williams' short-stories-in-song

are transformative.

Throughout her career Williams has shunned clichéd and superficial expression in favor of digging deeper. She aspires to an artistry that not only entertains but also informs and inspires—where the personal intersects with the political, where beauty blooms from the darkness, where journeys through discord lead to clarity. "I'm just holding up mirrors at interesting places," she says. "I'm trying to capture life at strange angles."

An idiosyncratic songwriter who writes folk songs from an insightful perspective, Dar Williams' songwriting has been compared to that of Joni Mitchell and Joan Baez, but with a few sharp and, at times, humorous twists. The *Chicago Tribune* called her "emotionally present, politically earnest, a born storyteller with a self-effacing humor and armed with a voice that soars and rattles the bones."

For tickets, contact the Craterian Box Office at 541-779-3000.



Jeffrey A. Dvorkin

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JPR's Rhythm & News Service

Jefferson Public Radio is looking for individuals interested in joining our volunteer programming team.



We're interested in volunteers dedicated to helping JPR maintain its long-standing programming excellence. Opportunities exist for on-air music hosting, newsroom work, and program operations. Knowledge and love for one of the many types of music JPR programs (classical, blues, world, etc.) is desirable. Openings exist for weekday evenings, some weekend shifts and other possibilities. For information, contact Eric Teel or Bryon Lambert at (541) 552-6301.

No other story evokes responses like the Middle East. The recent seven-part series by NPR's Mike Shuster, "The Middle East: A Century of Conflict," continues that tradition.

The criticism of this series has been intense. Some even denounced the series before it aired. If previous reporting on the Middle East is any indication, the fierce debate will be both informed and inflamed by this series.

Most of the serious criticism centered on three issues:

First, the choice of historians—some claimed the scholars were biased in advance against Israel. But in this series, I think that the historians kept away whatever political agenda they may have. They kept to the point of the series quite closely and did not use the series as a springboard for polemics.

Second, some objected to confining this history to the modern era... that the series didn't go back far enough. But there are limits—even on NPR—to when a history series should begin.

Third, there was no mention that hundreds of thousands of Jews fled from Arab countries after Israel was founded in 1947 even though the creation of the Palestinian refugee problem was prominently discussed. A valid point, in my opinion.

I think that despite the criticism, "The Middle East: A Century of Conflict" was an important service to the listeners. It may also be an important change in how NPR serves the listeners.

Even though the series was flawed for some, the series showed, in my opinion, how public radio must try to provide more background, more context and more explanatory journalism on complex issues.

NPR should take the criticism serious-

ly. This and future series must serve as yet another way to help the listeners understand the world in ways that news reports and in-depth interviews cannot.

Many called and wrote to thank NPR for presenting the historical record in context. Some said they had always been confused by the claims and counter-claims. They appreciated the resources available on the NPR Web site and some said they would share the transcripts with their children as an educational tool. To that extent, the series

helped the majority of listeners who are not partisans in this bitter struggle.

As a series, I think that NPR did a good if imperfect job. Journalism, like history, is an imperfect endeavor. Journalists, like historians, make choices that are often disputed. Some listeners, like some historians, believe that the facts cannot be questioned. But history, like journalism, is more complicated than that. It is the job of historians and journalists to question those assumptions.

Not every fact could or should be included for reasons of relevancy. Radio adds another restriction—that of time. Not everything fits and some events alas, end up on the cutting room floor.

So choices are made and will be disputed. That's why on the Middle East, this series and this story will always have its critics.

But that shouldn't be a reason not to keep trying. □

Jeffrey A. Dvorkin is the ombudsman at National Public Radio.



Noah Adams



Terry Gross



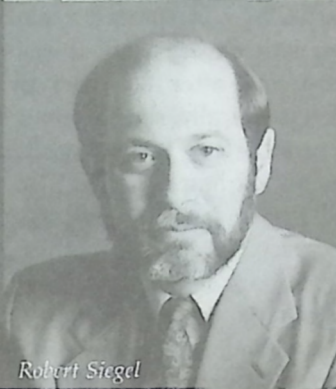
George Clinton



Scott Simon



Liane Hansen



Robert Siegel



Lynn Neary



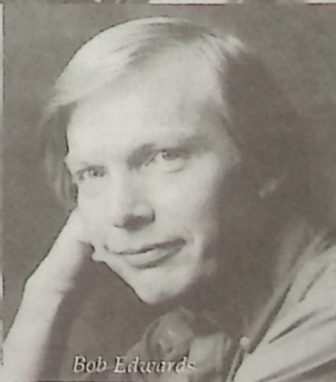
Sylvia Roggibbi



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Your Legacy & Public Radio

So much has changed in the 34 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

One of the many ways that friends can choose to express their deep commitment to public radio here in our region is by naming Jefferson Public Radio in their will or trust. This is a way to make a lasting contribution without affecting your current financial security and freedom.

To include Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

President Bush makes a strong argument that democracy begins with 3,000 missiles in 48 hours.

Britain rethinks its war plans; sends in British Petroleum shock troops instead of regular army. Head right to the pumps — set up those yellow and green awnings.

A poll shows an unknown Democrat beating George Bush in 2004. However, the ones we know get trashed.

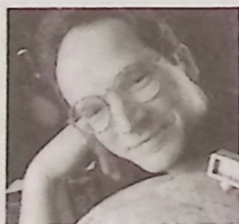
In other news, NASA will resume space shuttle flights in the fall just as soon as officials finish covering their butts in tiles.

The world's oldest footprint is discovered tracked in on the world's oldest linoleum floor.

Meal sales on airlines nearly turn tragic as passengers mistake it for carry-out.

And Bob Uecker—.195 lifetime average, 14 home runs and 74 RBIs in only six seasons—makes it to the Baseball Hall of Fame. Kids, if you can't be good, be funny!

That's all the news that isn't.



**12 Noon Saturdays on
News & Information Service**

SCULPTURE *From p. 11*

with a "mechanical pencil" (get it?) in 1982 which, alas, ended up at the bottom of the bay. Now, Duane's sculptures epitomize the meld of art, sturdy welding and appropriate gear ratios. At 2002's Kinetic Race, Duane's amazing orange lobster sculpture was covered with popping and snapping barnacles and sported a pink octopus on top with waving arms. It was truly a visual feast and—after 20 years of experience—technologically sound enough to make it across the Bay without a hitch. Duane and team took home the First Prize for Art.

Friday is the big day where all the sculptures are on view at the Arcata Plaza. Beginning at 10 a.m., the teams parade before the judges one by one, ceremoniously handing over any official bribes, and proving to the safety officials and Kinetic Medics that they have proper flotation, life-jackets, and working brakes. Bands play in several corners of the plaza, street vendors ply the crowd, and thousands crowd around on the grassy plaza and sidewalks. Kids are hoisted up on shoulders the better to see.

The judges announce all the racers and also introduce the Rutabaga Queen candidates. The Rutabaga Queen contest and judging is held in Eureka at the Friday night Kinetic Rutabaga Ball. The Queen from the previous year helps start the race, radiating grace and smiling at her subjects. Don't ask me why she is a "Rutabaga" Queen. As far as I know, rutabagas aren't grown commercially in Humboldt County, but then again, there isn't really a logical reason for anything in this race.

The crowd chants the Kinetic Sculpture Race theme, "For the Glory! For the Glory!" Finally, the judges count down, "5...4...3...2...1...", and at Arcata's noon siren, they're off, once around Arcata Plaza and then out through town to the Samoa Peninsula. At the Manila Community Center, the racers enter the sand dunes and chug through the dunes for several miles. The sand is so tough that racers are often tempted to get out and push—not illegal, unless declared an "Ace," but definitely resulting in Loss of Points and Glory. Finally, after negotiating Dead Man's Drop, the racers once again hit asphalt, cross the bay on the Samoa

Bridge, and wheel into Eureka's Old Town to the cheers of dinner patrons and knots of supporters. All of Friday's events are open to spectators.

On Saturday morning, the racers must cross the bay, a perilous adventure which always promises some awe-inspiring views of the machines at work, water fights, and some pretty amusing machine breakdowns. Last year, Jacoby Creek School's yellow duck snapped a chain and found itself paddling in circles. The kids looked a little embarrassed. Immediately afterward, another sculpture lost all pedal propulsion. After some discussion, one of the team members dove into the water and swam, towing the second sculpture. The crowd cheered. The safety boats hovered just in case. Technically it's a violation of Rule #3.2 to pull one's sculpture swimming. However, I wouldn't be surprised if the racers received *extra* points for Bravery and Glory in the Face of Hardship instead.

In the '80s and '90s, the race used to cross the bay at Fields Landing. Although certainly more adventurous for the racers, it was also more dangerous. The wind comes up quickly on the south bay, and the crossing was long. There are a few gaily decorated sculptures on the bottom of Humboldt Bay. It was also less fun for the crowds. The dock at Fields Landing was pretty small, so it was difficult to see them set off. Now the racers peddle/paddle/sail (or swim) along the newly-constructed waterfront promenade in Eureka's Old Town. This allows the crowd to spread out along the safety railing and cheer their favorites along the route.

After the aquatic portion of the race, the rest of Saturday is closed to the public for safety reasons. The teams head south along Highway 101 to College of the Redwoods, over Table Bluff and to Crab Park for the day's finish.

Sunday, the racers face their last and most difficult challenge: the Slippery Slimy Slope. It's great fun to watch the teams try to get up the Slippery Slimy Slope. If it hasn't been raining, the National Guard or other helpful organization comes out with its water truck to wet down the mud and make sure it's *really* slippery. And slimy. And muddy. Many teams just can't get up

the thing without having to get out and push—except in 1985 when the water truck broke down and the machines just purred up the dry hill. Finally, the racers peddle to the Glorious Finish in front of cheering crowds on Ferndale's Main Street.

Oddly enough, my family and I didn't bother to attend the Glorious Finish last year. In fact, since the race moved to the 3 day format, no one in my family has ever watched the finish. That alone says a lot about the Kinetic Sculpture Race. It isn't about winning at all. It's not just a race, it's a zany caper, art and technology show, and community social rolled into one. It brings together people from all walks of life: small business owners, high school kids, local cops, serious athletes, musicians, truck drivers, teachers, lawyers, artists, farmers, gearheads. It involves the communities of Arcata, Manila, Eureka, Fields Landing, Loleta, and Ferndale. Everyone wants to encourage good-natured competition and fun, as well as proving their stuff over the tough course. And everyone is in it For the Glory.

What happened to my old high school buddies back in 1983? They managed to build a sculpture (Barney #114) that did not ignominiously sink to the bottom of Humboldt Bay. They lost points for lackluster art, but won third prize for speed. Most importantly they achieved Fame and Glory and had a great time doing it.

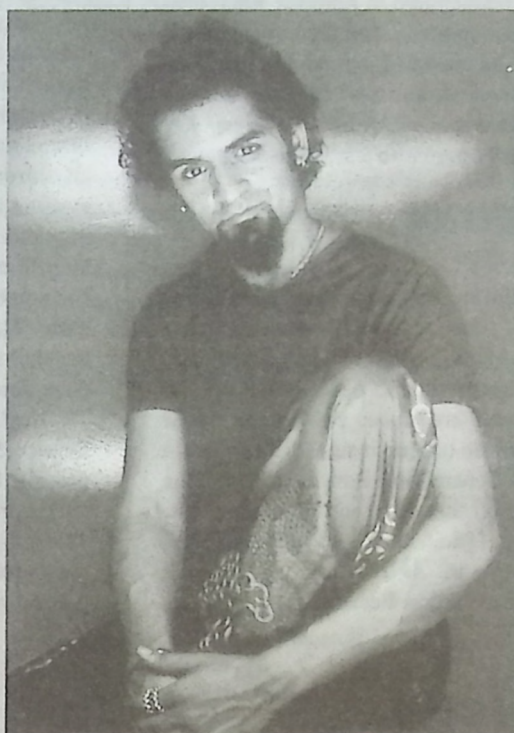
Just a warning, if you go, you'll probably want to clean your garage. Why? You'll need to make room for all those old bicycles you will start collecting. You'll be dreaming of riding your own kinetic sculpture in 2004. For The Glory!

For more information, check out the official Kinetic Sculpture Race web site at www.kineticsculpturerace.org, or call the Humboldt Kinetic Association at (707) 845-1717. For information on lodging and other amenities, peruse www.humguide.com (which also has a link to older Kinetic race information), www.victorianferndale.org, or call the Chamber of Commerce in Arcata (707) 822-3619, Eureka (707) 442-3738, Fortuna (707) 725-3959, or Ferndale (707) 786-4477. ■

Jeannine Rossa is a Humboldt County native living in Talent, Oregon. She and her husband, Paul, have a growing pile of old bicycles in their barn.

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PROGRAM GUIDE

At a Glance

Specials this month

Rhythm & News Service

KSMF / KSBA / KSKF / KNCA / KNSQ

Each Sunday at 10 p.m. you're invited to a weekly retreat: *Music From the Hearts of Space*. The program grew out of host/producer Stephen Hill's fascination with space, creating contemplative music. What began purely as a labor of love over 30 years ago eventually became one of the most popular contemporary music programs on public radio in America. Each one-hour show is an uninterrupted musical journey, designed to create a relaxed but concentrated ambience for moving sound experiences. Included is slow-paced, space-creating music from many cultures: ancient bell meditations, classical adagios, creative space jazz, and the latest electronic and acoustic ambient music. All are woven into a seamless sequence.

News & Information Service

KSJK / KAGI / KTBR / KRVM / KSYC / KMJC / KPMO

For a unique look at world news, listen for *As It Happens*, the nightly international newsmagazine from the Canadian Broadcasting Corporation (CBC). Produced in Toronto and hosted by Mary Lou Finlay and Barbara Budd, *As It Happens* covers American news with a distinctively Canadian perspective. Canadians are close enough to know America well but distant enough to provide unique insight. The program also excels in coverage of Europe and Central and South America. The program covers major stories from around the world and regularly focuses on important Canadian news while getting its stories as much from newsmakers as those affected by the news. *As It Happens* airs each weeknight at 7 p.m. on the News & Information Service.

Volunteer Profile: Keri Green

Keri Green has been hosting *The Folk Show* for a very long time (1990). She did try to quit once, but she was not successful in that endeavor. After a few months away, she returned to a shared hosting role that suits everyone just fine. Becoming a radio DJ came as a complete surprise to Keri. It was about as far from her thoughts as those of becoming a brain surgeon or an astronaut. But one fateful



evening while volunteering in the phone bank during a fund drive, she inquired of the DJ on duty: "What goes on back there?" Six months later, Keri gave birth to her first folk show. From the sublimely silly to the pointedly political, Keri works hard to create interesting shows. She says, "Making a good radio show is about knowing that people are deeply moved by music they hear. Radio is a uniquely personal experience. And people form a relationship with their DJ."

Keri's regular gig is *The Folk Show*, heard on the Rhythm & News Service Sundays at 6 p.m. But we keep her busy exercising her radio passion through filling in as host of *Open Air*, R&N's eclectic daily music program, and she has produced an occasional feature story for *The Jefferson Daily*. In her other life, the one that provides a paycheck, she is self-employed as a mediator and group facilitator, specializing in natural resource and organizational issues.

Rhythm & News

<p>Coos Bay 88.5 Roseburg 91.9 Port Orford 89.3 Grants Pass 88.9 Medford/Ashland 89.1 Cave Junction 89.5 Klamath Falls 90.9 Yreka 89.3 Callahan 89.1 Mt. Shasta 88.1 Redding 89.7</p> <ul style="list-style-type: none"> FM Transmitters provide extended regional service. FM Translators provide low-powered local service. 	<p>Stations</p> <p>KSMF 89.1 FM ASHLAND</p> <p>KSBA 88.5 FM COOS BAY</p> <p>KSKF 90.9 FM KLAMATH FALLS</p> <p>KNCA 89.7 FM BURNLEY/REDDING</p> <p>KNSQ 88.1 FM MT. SHASTA</p> <p>Translators</p> <p>CALLAHAN/FT. JONES 89.1 FM</p> <p>CAVE JCT. 90.9 FM</p> <p>GRANTS PASS 97.7 FM</p> <p>PORT ORFORD 89.3 FM</p> <p>ROSEBURG 91.9 FM</p> <p>YREKA 89.3 FM</p>	<p>Monday through Friday</p> <p>5:00am Morning Edition 9:00am Open Air 3:00pm All Things Considered 5:30pm Jefferson Daily 6:00pm World Café 8:00pm Echoes 10:00pm Late Night Jazz with Bob Parlocha</p> <p>Saturday</p> <p>6:00am Weekend Edition 10:00am Living on Earth</p> <p>N. CALIFORNIA STATIONS ONLY</p> <p>10:30am California Report</p> <p>11:00am Car Talk 12:00pm E-Town 1:00pm West Coast Live</p>	<p>3:00pm Afropop Worldwide 4:00pm World Beat Show 5:00pm All Things Considered 6:00pm American Rhythm 8:00pm Grateful Dead Hour 9:00pm The Retro Lounge 10:00pm Blues Show</p> <p>Sunday</p> <p>6:00am Weekend Edition 9:00am Marian McPartland's Piano Jazz 10:00am Jazz Sunday 2:00pm Rollin' the Blues 3:00pm Le Show 4:00pm New Dimensions 5:00pm All Things Considered 6:00pm Folk Show 9:00pm Thistle & Shamrock 10:00pm Music from the Hearts of Space 11:00pm Late Night Jazz with Bob Parlocha</p>
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CLASSICS & NEWS



- **FM Transmitters** provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- **FM Translators** provide low-powered local service.

Stations

KSOR 90.1 FM*
ASHLAND

*KSOR dial positions for translator communities listed below

KSRG 88.3 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KOOZ 94.1 FM
MYRTLE POINT

KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

Translators

Monday through Friday

- 5:00am Morning Edition
- 7:00am First Concert
- 12:00pm NPR News
- 12:06pm Siskiyou Music Hall
- 4:00pm All Things Considered
- 4:30pm Jefferson Daily
- 5:00pm All Things Considered
- 7:00pm State Farm Music Hall

Saturday

- 6:00am Weekend Edition
- 8:00am First Concert
- 10:30am WFMT European Opera Series
- 2:00pm From the Top

- 3:00pm Siskiyou Music Hall
- 4:00pm All Things Considered
- 5:00pm Common Ground
- 5:30pm On With the Show
- 7:00pm State Farm Music Hall

Sunday

- 6:00am Weekend Edition
- 9:00am Millennium of Music
- 10:00am St. Paul Sunday
- 11:00am Siskiyou Music Hall
- 2:00pm Indianapolis On the Air
- 3:00pm Car Talk
- 4:00pm All Things Considered
- 5:00pm To the Best of Our Knowledge
- 7:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulelake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Port Orford 90.5
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Sutherlin, Glide TBA
Canyonville 91.9	Gold Beach 91.5	Mt. Shasta, McCloud, Dunsmuir 91.3	Weed 89.5
Cave Junction 89.5	Grants Pass 88.9		
Chiloquin 91.7	Happy Camp 91.9		

News & Information



- **AM Transmitters** provide extended regional service.

Stations

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRYM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

Monday through Friday

- 5:00am BBC World Service
- 7:00am Diane Rehm Show
- 8:00am The Jefferson Exchange
- 10:00am Here and Now
- 11:00am Talk of the Nation
- 1:00pm To the Point
- 2:00pm The World
- 3:00pm Fresh Air with Terry Gross

KRYM EUGENE ONLY

- 3:00pm The Tavis Smiley Show

- 4:00pm The Connection
- 6:00pm Fresh Air (repeat of 3pm broadcast)

KRYM EUGENE ONLY

- 6:00pm The Tavis Smiley Show (repeat of 3pm broadcast)

- 7:00pm As It Happens
- 8:00pm The Jefferson Exchange (repeat of 8am broadcast)
- 10:00pm BBC World Service

Saturday

- 5:00am BBC World Service
- 8:00am Sound Money

- 9:00am Studio 360
- 10:00am West Coast Live
- 12:00pm Whad'Ya Know
- 2:00pm This American Life
- 3:00pm A Prairie Home Companion
- 5:00pm TBA
- 6:00pm Fresh Air Weekend
- 7:00pm Tech Nation
- 8:00pm New Dimensions
- 9:00pm BBC World Service

Sunday

- 5:00am BBC World Service
- 8:00am To the Best of Our Knowledge
- 10:00am Studio 360
- 11:00am Sound Money
- 12:00pm Prairie Home Companion
- 2:00pm This American Life
- 3:00pm TBA

KRYM EUGENE ONLY

- 3:00pm Le Show

- 4:00pm Zorba Paster on Your Health
- 5:00pm Healing Arts
- 6:00pm What's on Your Mind?
- 7:00pm The Parent's Journal
- 8:00pm People's Pharmacy
- 9:00pm BBC World Service

Jefferson Public Radio E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/prr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: ealan@jeffnet.org

PROGRAM GUIDE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

KLMF 88.5 FM
KLAMATH FALLS

KOOZ 94.1 FM
MYRTLE POINT

KNHT 107.3 FM
RIO DELL/EUREKA

MONDAY-FRIDAY

5:00am-6:50am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00am

JPR Morning News

Includes weather for the region. Hosted by Kurt Katzmar.

7:00am-Noon

First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm

NPR News

12:06pm-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes *As It Was* at 1:00pm and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

5:00pm-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00am-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

WFMT European Opera Series

2:00pm-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

Siskiyou Music Hall

4:00pm-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

Common Ground

5:30pm-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

2:00pm-3:00pm

Indianapolis On the Air

3:00pm-4:00pm

CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates May birthday

First Concert

- May 1 T Kay: Six Dances for String Orchestra
- May 2 F Glazunov: *Finnish Fantasy*, Op. 88
- May 5 M Ganne: Andante and Scherzo
- May 6 T Jacobs: Mini-Concerto for Clarinet and Strings
- May 7 W Brahms*: Clarinet Sonata in f minor, Op. 120
- May 8 T Stamitz*: Clarinet Concerto in B-Flat
- May 9 F Berwald: Piano Trio No. 4 in C
- May 12 M Fauré*: *Pelléas et Mélisande*, Op. 80
- May 13 T Massenet*: Overture to *Phedre*
- May 14 W Molique: Concertino
- May 15 T Monteverde*: *Dixit Dominus*
- May 16 F Mendelssohn: *Songs without Words*
- May 19 M Rodrigo: *Sonatas de Castilla*
- May 20 T Telemann: Concerto for Two Horns
- May 21 W Beethoven: *Maccabaeus Variations*, WoO 45
- May 22 T Bird: Serenade, Op. 40
- May 23 F Saint-Saëns: *Phaëton*, Op. 39
- May 26 M Chausson: *Poème*, Op. 25
- May 27 T Rota: *Concerto per Archi*
- May 28 W Haydn: String Quartet No. 79, *Erdödy*
- May 29 T Korngold*: *Four Shakespeare Songs*, Op. 31
- May 30 F Griffes: Three Tone Pictures, Op. 5

Featured Works for May 2003

- May 1 T Chausson: Piano Trio in Gm, Op. 3
- May 2 F Rachmaninov: Piano Concerto No. 3 in Dm, Op. 30
- May 5 M Haydn: Symphony No. 99
- May 6 T Schubert: Symphony No. 8 in B minor, "Unfinished"
- May 7 W Brahms*: Piano Concerto No. 1 in Dm, Op. 15
- May 8 T Krumpholtz*: Symphony No. 2, Op. 11
- May 9 F Muthel: Keyboard Concerto in B flat
- May 12 M Massenet: Concerto for Piano & Orchestra in E flat
- May 13 T Mozart: Piano Quartet in Gm, K. 478
- May 14 W Stojowski*: Piano Concerto No. 1 in F# minor, Op. 3
- May 15 T Hoffmeister*: Clarinet Quartet in B flat (12th)
- May 16 F Goldmark*: String Quartet in B flat, Op. 8 (18th)
- May 19 M Hovhaness: Symphony No. 6, *Celestial Gate*
- May 20 T Zelenka: Symphony for 8 in Am
- May 21 W Beethoven: Symphony No. 1 in C, Op. 21
- May 22 T Wagner*: Symphony in C
- May 23 F Tchaikovsky: Piano Concerto No. 2, Op. 44
- May 26 M Goossens: *Five Impressions of a Holiday*, Op. 7
- May 27 T Strauss: *Symphonia Domestica*, Op. 53

- May 28 W Barber: Concerto for Violin & Orchestra, Op. 14
- May 29 T Korngold*: Symphony in F#, Op. 40
- May 30 F Marais*: "La Gamme" (31ST)

HIGHLIGHTS

WFMT European Opera Series

- May 3 • *Iphegenie En Aulide* by Gluck**
Conducted by: Riccardo Muti
Cast: Christopher Robertson, Daniela Barcellona, Violeta Urmana, Paul Groves, Ildar Abdrazakov
- May 10 • *Lucie De Lammermoor* by Donizetti**
Conducted by: Evelino Pido
Cast: Patrizia Ciofi, Marcelo Alvarez Ludovic Tezier, Marc Laho, Yves Saelens, Nicholas Cavallier
- May 17 • *Così Fan Tutte* by Mozart**
Conducted by: Friedrich Pleyer
Cast: Barbara Haveman, Marina Comparato, Luisa Islam-Ali-Zade, Donald George, Olivier Lallouette, Bruno De Simone
- May 24 • *Edgar Puccini* by Edgar**
Conducted by: Yoel Levi
Cast: Carl Tanner, Julia Varady, Mary Ann McCormick, Dlibor Jenis, Carlo Cigni
- May 31 • *Carmen* by Bizet**
Conducted by: Michel Plasson
Cast: Sonia Ganassi, Cesare Catani, Franck Ferrari, Carmela Remigio, Magalie Leger, Cinzia De Mola

Saint Paul Sunday

- May 4 • Jacques Ogg, harpsichord; Wilbert Hazelzet, flute**
Georg Philipp Telemann: Solo in b minor (from *Tafelmusik*, Book I)
C.P.E. Bach: Duetto in D major, Wq. 83
J.S. Bach: Sonata in b minor, BWV 1030
- May 11 • Edgar Meyer, doublebass; Mike Marshall, guitar and mandolin**
Traditional: Golden Eagle Hornpipe, Edgar Meyer: Pickles, Edgar Meyer: Duet (untitled)
Traditional: Green slime, Traditional: Fla-flu, Traditional: "Whiskey Before Breakfast" Medley
Mike Marshall and Edgar Meyer: Duet (untitled), Traditional: Novo Cetvorno
Johann Sebastian Bach: d# minor prelude from *The Well-Tempered Clavier*
Edgar Meyer: Duet (untitled), Jacob Do Bandalim: Flight of the Fly, Edgar Meyer: Blooper
Edgar Meyer: Irish Jigs
- May 18 • Emerson String Quartet**
Franz Joseph Haydn: Quartet in D major, Op. 64, No. 5, Hob. III: 63, "The Lark"—I. Allegro moderato
Ludwig van Beethoven: Quartet in e minor, Op. 59, No. 2—II. Molto adagio
Charles Ives: String Quartet No. 1, "From the Salvation Army" (from a 1990 performance)
—I. Andante con moto
Edgar Meyer: Quintet for string quartet and doublebass (from a 1995 performance)—Movement II
Bela Bartók: String Quartet No. 4—IV. Allegretto pizzicato
Dmitri Shostakovich: Quartet No. 3 in F, Op. 73—III. Allegro non troppo

- May 25 • Marilyn Horne and Friends: Dina Kuznetsova, soprano; Troy Cook, baritone; and Brian Zeger, piano**
Hugo Wolf: *Der Jäger, Das verlassene Mägdlein*, In dem Schatten
Enrique Granados: *Mira que soy nina*, from *Canciones Amatorias*, No lloréis, ojuelos, from *Canciones Amatorias*
Piotr Tchaikovsky: *Ya li v'pole*
Edward McDowell: *Du liebst mich nicht!*
Kurt Weill: *Listen to my Song*
Aaron Copland: *Simple Gifts*, *At the River*

From the Top

- May 3 • *From The Top*** enjoys some southern hospitality and presents some wonderful performances by young musicians from throughout the Southeastern U.S. Among the guests on this show will be Fretworks, a mandolin orchestra crated at a public arts magnet middle school in Montgomery.
- May 10 • *From the Top*** brings its signature mix of youth, classical music and humor to Portland, Oregon. We'll meet a dedicated 16-year-old violinist from California and hear the powerful story of her beloved violin's history. We'll hear Gershwin's "Summertime" performed soulfully on the double bass by a 17-year-old from the Upper Peninsula of Michigan. Finally, we'll be treated to a performance of Portland's renowned youth hand bell choir, Ring of Fire, and learn why public radio and ice fishing don't mix.
- May 17 • *From the Top*** heads back to Granville, Ohio to visit Denison University's Swasey Chapel. We'll be treated to a violinist from Juilliard, a soprano from Kentucky, and a duet played by two sisters from California. Finally, we'll also hear the story of how one performer first learned about *From the Top* when we came to his school in Minnesota.
- May 24 • *From the Top*** knocks 'em dead at the world famous Davies Symphony Hall in San Francisco. We'll present one of the most talented teenage trumpet players we've ever featured and learn about his very unusual pet. We'll meet a member of a wonderful guitar-cello duo who dreams of one day being a Supreme Court Justice—and a fashion model. And, in true Californian spirit, we'll present trick skateboarding on the stage of Davies Hall.
- May 31 • *Back home in Massachusetts***, we make a visit to Wheaton College's Weber Theatre in Norton. Audiences will be amazed at what a trio consisting of piano, oboe and bassoon can accomplish when they hear the Mephisto Trio. We'll also hear a playful version of Copland's "Cat and Mouse" by an 11 year-old Massachusetts pianist.



iJPR

Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit www.jeffnet.org and click on the iJPR icon.

iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-4:00pm	AfroPop Worldwide
4:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-6:00am	Jazz with Bob Parlocha

PROGRAM GUIDE

Rhythm & News Service

KSMF 89.1 FM ASHLAND CAVE JCT. 90.9 FM GRANTS PASS 97.7 FM	KSBA 88.5 FM COOS BAY PORT ORFORD 89.3 FM ROSEBURG 91.9 FM	KSKF 90.9 FM KLAMATH FALLS CALLAHAN/ FORT JONES 89.1 FM	KNCA 89.7 FM BURNET/REDDING	KNSQ 88.1 FM MT. SHASTA YREKA 89.3 FM
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MONDAY-FRIDAY

5:00am-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, hosted by Kurt Katzmar.

9:00am-3:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30pm-6:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

6:00pm-8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

SATURDAYS

6:00am-10:00am Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

NORTHERN CALIFORNIA ONLY:

10:30am California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00pm-6:00pm All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it deja vu? Or what?

10:00pm-2:00am The Blues Show

SUNDAYS

6:00am-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

The Folk Show

Frances Oyung and Keri Green bring you the best in contemporary folk music.

9:00pm-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Late Night Jazz with Bob Parlocha

HIGHLIGHTS

Marian McPartland's Piano Jazz

May 4 • Jacky Terrasson

Jacky Terrasson is one of the most talented and intriguing young pianists on the jazz scene today. Born in Berlin and raised in Paris, Terrasson came to the states to pursue a career as a jazz pianist and quickly made a name for himself, winning the Thelonious Monk Piano Competition in 1993. A critically acclaimed debut album followed. Terrasson has worked as accompanist and arranger for legendary singers Betty Carter, Dianne Reeves and Dee Dee Bridgewater. With influences ranging from Bud Powell to French popular melodies, Terrasson is always creative and unpredictable.

May 11 • Cyrus Chestnut

From the Baptist Churches of Baltimore to the Berklee School of Music in Boston, Cyrus Chestnut has come upon the jazz scene with an amazing versatility and style. His influences range from gospel and blues to the jazz of Jelly Roll Morton and Fats Waller. Chestnut backed Jon Hendricks, Terence Blanchard, Wynton Marsalis, and Betty Carter before emerging as a leader in 1994. Subsequent records and tours have earned high praise from all corners of the jazz world. Chestnut joins McPartland for a swinging hour of jazz, bursting with joyous spirit.

May 18 • Tony Caramia

A world-class pianist and educator, Caramia currently teaches at the Eastman School of Music. Caramia is skilled in both classical and jazz, but has an affinity for ragtime of the '20s and '30s, with a special interest in English composer/pianist Billy Mayerl. McPartland got her start in the music business when she joined Billy Mayerl's piano quartet in England in the late '30s. Caramia and McPartland discuss Mayerl's legacy, and Caramia plays his famous melody, "Marigold," before teaming up with McPartland on a more contemporary favorite, Jobim's "Meditation."

May 25 • Benny Carter

Alto saxophonist, trumpeter, composer, arranger and bandleader, Benny Carter is one of the elder statesmen of jazz, active on the music scene since the '20s. As a player and an arranger, Carter was an important force in shaping the big band sound of the '30s and '40s. Carter spent some time in London, arranging for the BBC Dance Orchestra, which helped to spread jazz around the world. Carter returned home to arrange for Benny Goodman, Duke Ellington, and Tommy Dorsey, and also nurtured many future stars in his various groups. Carter plays his own "When Lights Are Low" and "Evening Star" with McPartland in this classic *Piano Jazz* from Spring 1989.

New Dimensions

May 4 • The Rise of Corporate Dominance: The Untold Story with Thom Hartmann

May 11 • A Time For Choices Part 8 with Various Guests

May 18 • The Yoga of Sound: Returning to the Sacred Rhythms of Life with Russill Paul

May 25 • The Monticello Dialogues, Part 4: The Rebirth of the Commons with William McDonough

The Thistle & Shamrock

May 4 • Festival Sounds

Visitors across the Atlantic will find their best chance of seeing live Celtic music at the hundreds of music festivals held throughout Ireland, Scotland, England, Wales, and on the European mainland. Martin Hadden talks about the Heart of Scotland Festival, and describes how small festivals manage to do what they do. Live tracks from festival recordings fill the hour.

May 11 • The Journey Home

The subject of leaving is often tackled in the music of *The Thistle & Shamrock*. This week, we listen to music that brings us back home, with Tim O'Brien, Silly Wizard, and Donal Lunny.

May 18 • Celtic Mandolin

The light and breezy sound of the mandolin in Celtic music has been well established by Mick Moloney, Seamus Egan, Robin Bullock, Simon Mayor, and Mary Coogan of Cherish the Ladies. We hear them all and introduce mandolin men Dan Beimborn and Michael Kerry.

May 25 • Rab Wallace

One of Scotland's leading professional pipers talks about the most powerful of all Scottish instruments and images: the bagpipes. Through his work of more than two decades with The Whistlebinkies, Rab Wallace has broadened the appeal of the pipes and helped spark the revival of Scottish "cauld wind" or bellows piping.

A "Heart Healthy" recipe
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Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

SWEET POTATO APPLE CASSEROLE

(Makes 6-8 servings)

6 med sweet potatoes, cooked & sliced
6 golden delicious green apples, sliced
1 cup orange juice
1 cup sugar
1 tbs margarine
dash of salt
2 tbs cornstarch
1 tbs cinnamon

Preheat oven at 350 degrees. In 9"x13" glass dish, place potatoes and apples and set aside.

In medium saucepan, combine orange juice, sugar, margarine, salt and cornstarch and bring to boil. Pour mixture over potatoes and apples and sprinkle with cinnamon. Bake for 30 and serve warm.

Nutritional Analysis:

Calories 18% (360 cal)
Protein 6% (2.87 g)
Carbohydrate 24% (84 g)
Total Fat 4% (2.7 g)
Saturated Fat 2% (0.5 g)
Calories from Protein: 3%;
Carbohydrate: 90%; Fat: 7%

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MONDAY-FRIDAY

5:00am-7:00am
BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am
The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am
The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.
Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm
Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm
To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm
The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm
Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KRVM EUGENE ONLY:

3:00pm-4:00pm
The Tavis Smiley Show

A daily, one-hour magazine hosted by accomplished author and broadcaster Tavis Smiley; a bold, new voice with a fresh perspective.

4:00pm-6:00pm
The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm
Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KRVM EUGENE ONLY:

6:00pm-7:00pm
The Tavis Smiley Show

Repeat of 3pm broadcast.

7:00pm-8:00pm
As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm
The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm
BBC World Service

SATURDAYS

5:00am-8:00am
BBC World Service

8:00am-9:00am
Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am
Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm
Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm
This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm
A Prairie Home Companion with Garrison Kellor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm
To be announced

6:00pm-7:00pm
Fresh Air Weekend

7:00pm-8:00pm
Tech Nation

8:00pm-9:00pm
New Dimensions

9:00pm-11:00pm
BBC World Service

SUNDAYS

5:00am-8:00am
BBC World Service

8:00am-10:00am
To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm
Studio 360

11:00am-12:00pm
Sound Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm
A Prairie Home Companion
Repeat of Saturday's broadcast.

2:00pm-3:00pm
This American Life
Repeat of Saturday's broadcast.

3:00pm-4:00pm
To be announced

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3:00pm-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm
Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

7:00pm-8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-9:00pm

People's Pharmacy

9:00pm-11:00pm

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Southern Oregon Historical Society
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Ashland's Tudor House
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Cedarville, CA · (530) 279-2040

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Rogue Valley Wine Center
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Valley View Winery
Jacksonville, OR · (541)899-8468

Artscene

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival presents William Shakespeare's *Romeo and Juliet* and *Antony and Cleopatra*, both through Nov. 2nd; the world premiere of *Daughters of the Revolution*, thru July 13th, and *Mothers Against*, thru June 27th, a new two-play cycle by David Edgar; *Present Laughter* by Noel Coward, thru Nov. 1st; and a world premiere translation of Henrik Ibsen's *Hedda Gabler*, thru Nov. 2nd. *Daughters* is a roller-coaster journey through the activism of the '60s and the pragmatism of the present. *Mothers Against* is an intimate family drama about the choice between values and victory. *Present Laughter* is a sophisticated comedy about insecure personalities in the theatrical world. *Hedda Gabler* is the story of a spirited woman who marries a scholar of limited imagination. All shows at 8 pm. Lectures on May 3rd and 17th, talks on May 10th and 24th. Theater tours offered from 10-11:45 am, Tues-Sun. Ashland (541) 482-4331

◆ The Oregon Cabaret Theatre presents *The Bachelors* thru June 2nd. Two bachelors, living in "bachelor bliss" in Wisconsin, order out for pizza and meet a delivery girl they will never forget. Thurs-Mon., 8 p.m. and Sun brunch matinee, 1 p.m. at 1st & Hargadine, Ashland. \$18-24. (541) 488-2902

◆ The Center Square Theater presents *Dream of a Common Language* by Heather McDonald, a colorful search for self, May 8-11 and 16-18. The Center Stage Theater ends its season with *Man with a Load of Mischief*, offering lively songs, well-crafted lyrics, and romantic comedy performed as dinner theater. May 15-18, 22-25, and May 29-June 1st Dinner seating 6:30-7 pm, curtain at 8. Southern Oregon University, Ashland. (541) 552-6348

◆ The Actor's Theater presents *Brighton Beach Memoirs* thru May 4th. Neil Simon tells the story of the Jerome family in 1937 Brooklyn struggling with the Depression, the invasion of

Poland and live-in relatives. \$14 general/ \$12 seniors and students. Talent Ave. & Main St, Talent. (541) 535-5250.

◆ The Hamazons celebrate Mother's Day with *Mama Knows Best*, an evening of comedy and improvisation on May 10, at 8 pm. "The Hamazons succeed because they meet two of our deepest needs - the need to laugh and the need to live with each other in kindness and respect," *W3 Magazine*. \$12 advance tickets at The Book Stop, Grants Pass, and at Heart & Hands, Ashland. Portion of proceeds go to the Wiseman and Firehouse Galleries. Rogue Building on the Rogue Community College Redwood campus, Grants Pass (541) 488-4451.

Music

◆ Craterian Performances presents *Simply Sondheim*, with Kurt Bernhardt & Jennifer Schloming in its Cabaret Series. May 4th, 7 pm. All seats \$18. On May 11th, *Grant & Matheny Chamber Jazz* perform jazz, spirituals, folk songs, and standards. Dmitri Matheny plays flugelhorn and Darrell Grant plays piano. 7 pm. \$15. The Craterian Giner Rogers Theater is at 23 S. Central Ave., Medford.

(541) 779-3000 and www.craterian.org

◆ One World Performing Arts ends its season with Karsh Kale playing tabla and electronic percussion on May 8th, 8 pm. With his trademark electronic tabla sound, Kale creates an irresistible fusion of both East and West. \$28 general/\$14 SOU students. Historic Ashland Armory, Ashland (541) 552-6461 www.oneworldseries.org

The Traveling Bohemians present the annual Redding Spring Dance Festival on May 31.

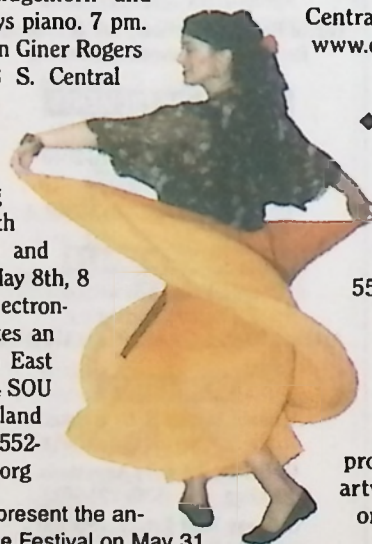
Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to paulchristensen@earthlink.net

May 15 is the deadline for the July Issue.

For more information about arts events, listen to JPR's Calendar of the Arts



Darrell Grant and Dmitri Matheny present chamber jazz in Medford, May 11.



◆ St. Clair Productions presents blues performer Kelly Joe Phelps, in concert on Saturday, May 10th, 8 pm. When Phelps plays, he goes deep into that zone where all master musicians go and unearths songs that grow and change with each performance. \$15 in advance/ \$17 at the door, \$8 for kids 5-17. At the Unitarian Center, 4th and C Streets, Ashland. Tickets at the Music Coop or by calling 541-535-3562. www.stclairerevents.com

◆ Chamber Music Concerts presents a piano concert by Angela Hewitt performing J.S. Bach's *English Suite #2*, Toccata in E minor, Toccata in D major, Ravel's *Sonatine*, and the Sonata in B minor by Liszt. May 2nd, 8 pm, \$35. Southern Oregon University Recital Hall, Ashland. (541) 552-6154 www.sou.edu/cmc.

Dance

◆ The Ballet Rogue performs its spring gala, *Ballet Brava!* This production includes a variety of styles, from Romantic to classical to contemporary, by an all-star cast of dancers from the Northwest. May 17th, 2:30 and 8 pm. \$18.50-24.50 evening, \$14.50 matinee. At the Craterian Ginger Rogers Theater, 23 S. Central Ave., Medford. (541) 779-3000 and www.craterian.org

Exhibits

◆ The Schneider Museum of Art presents an Exhibition by the Art Faculty at Southern Oregon University, May 2 thru June 14. \$2 donation. At Southern Oregon University, Ashland. (541) 552-6245

◆ The Southern Oregon Historical Society offers *Lasting Impressions: The Art and Life of Dorland Robinson*, the most extensive display of Jacksonville prodigy, Regina Dorland Robinson's artwork, including dozens of watercolors, oils, charcoal illustrations and portraits - all produced before her tragic suicide in 1917 at the age of 25. The exhibit will run thru 2003. Admission by donation. At the History Center, 106 N. Central, Medford. (541) 773-6536.

◆ The Davis and Cline Gallery exhibits *New Print Show* featuring etchings. Through May 31st. 525 A Street, Ashland. (541) 482-2069

◆ The Aalta Gallery stages *Landscapes 2003* featuring four painters' approach to landscape.



The Watercolor Society of Oregon's state show will be on display in Springfield, including this work by Linda Curtis.



"Stormy Skies" by Marie Carson, at the Davis and Cline Gallery in Ashland.

552 A Street, Ashland. (541) 482-2069

◆ The Fire House Gallery presents *Pink Houses* by Julie Wills, May 1-31. Using animal figures to address human situations, Wills creates small-scale porcelain sculpture, which reflect the tension that exists between individual and societal standards. RCC, 214 SW Fourth Street, Grants Pass. (541) 956-7339 or 956-7489

◆ The Wiseman Gallery presents *Rogue Community College Art Student Exhibit*, May 19-June 11. Students from the Redwood campus exhibit coursework from this year's art classes. At Rogue Community College, 3345 Redwood Highway, Grants Pass. (541) 956-733

◆ The Other Gallery at RCC offers *International Exhibit*, May 6-20, and *Rogue Community College Art Student Exhibit* May 28-June 19. Students from the Riverside campus exhibit coursework from this year's art classes. Rogue Community College, 117 S. Central, Medford. (541) 956-7339

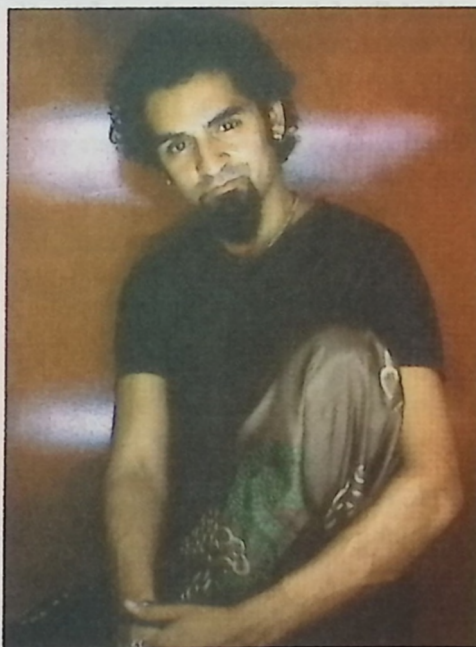
◆ Scarlet Palette Art Gallery, in conjunction with the Jacksonville Art Amble, will exhibit *Poetry and Art*, an all member show, thru May 4. A new exhibit featuring mixed media works and kiln formed glass will run through June 1. The Gallery is located in the historic Orth Building, 150 South Oregon Street in Jacksonville. (541) 899-1138

Other

◆ The Siskiyou Field Institute presents The Second Conference on Klamath-Siskiyou Ecology: Biodiversity and Habitat Restoration. SFI creates field-based natural history courses about the Klamath-Siskiyou. In May, multi-day courses from May 24-30 lead up to the Conference, May 29-31. This is a unique forum provides the latest research about Klamath-Siskiyou ecology. At Sis-Q Meadows, Cave Junction (541) 592-4459 www.siskiyou.org

◆ The Wildflower Association of Shady Cove Trail presents *Wildflower Show*, with over 200 live wildflower specimens. Donations to benefit Fire District 4. Shady Cove School Multipurpose Bldg, Cleveland St., Shady Cove. (541) 878-3576

◆ The American Association of University Women sponsors the Eighth Annual spring Garden Tour, on Sunday, June 1st. 1-5 pm. Quiet refuges, lush water features, rock gardens, meandering pathways and flowers create an invitation to commune with nature. \$10 adults/\$5 children at Paddington Station, Ashland. (541) 482-7181 www.aauwashland.homestead.com



Karsh Kale closes this year's *One World* series with Asian electronica on May 8 in Ashland.

KLAMATH FALLS

Theater

◆ The Linkville Players present *The Foreigner*. Winner of two Obie awards, this clever story about a group of people who must deal someone they mistakenly believe can speak no English. Thru May 17th, at 8 pm. \$10/ 8. 201 Main Street, Klamath Falls (541) 882-2586

Music

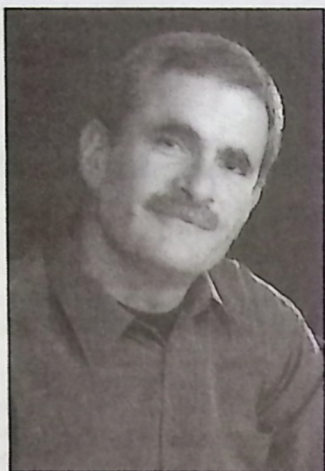
◆ The Ross Ragland Theater presents *Swing with the Big Band*, the Oregon Symphony's most popular concert with soloists Michael Redman, Jr. and Shirley Nanette. May 3rd, 7:30 pm. \$17-27. On May 17th, *A Taste of Klamath*, a spectacular sampling of fine foods and beverages, music and tasty surprises. 5-10 p.m. \$15. On May 28th, the Ragland CONTINUED ON PAGE 31



Acoustic blues master Kelly Joe Phelps appears in Ashland on May 10.

The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. The Jefferson Exchange welcomes listener phone calls at **552-6782** in the Medford/Ashland area and at **1-800-838-3760** elsewhere. Join Jeff Golden and a distinguished list of community leaders on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County, AM1280 in Lane County, AM1490 in Yreka, AM620 in Mt. Shasta, and AM1300 in Mendocino. For the guest schedule see our web site at www.jeffnet.org/exchange.

www.jeffnet.org/exchange



RECORDINGS

Rick Larsen

Earl Thomas

I first heard Earl Thomas on the radio back in 1990 or 1991. He was showcased on a show called *Blues Stage*, hosted by Ruth Brown on National Public Radio. The show presented live performances by many of the most talented blues artists who were active at that time. I think it's safe to say Earl Thomas was fairly unknown at the time, but as soon as I heard that voice I knew he was a force to be reckoned with and I would be trying to book him for our Blues By The River festival here in Redding. As it happens, Earl had some ties to northern California, as he had recently spent time going to school to be a dentist or dental hygienist in the Eureka/Arcata area. I guess it is always nice to have something to fall back on, but Earl was destined to be a singer and performer.

When Earl and his group came to Redding the following year to perform at our festival we were absolutely knocked out by a stage presence that rivaled his voice. We were completely taken away by the Earl Thomas experience. We were operating at the time on a shoestring budget, as many non-profits do; and our offer to him was far from generous. Earl brought his whole band from San Diego, including what has now become part of his signature, female back-up vocalists. I heard that he *flew* the back-ups in. To this day I believe he must have lost money on the deal but you would never have known from the show that they gave nor the good time they had afterward. Needless to say, one of the nicest, most humble people we have had the pleasure of putting on the bill—and there have been many.

At the time, Thomas was supporting his first album, *Blue Not Blues*. Released in 1990, the disc eventually earned a gold disc in Norway. Notably, the lead off track, "I

Sing the Blues", was covered by none other than blues legend Etta James. That version was even eventually featured on the hit ABC-TV series *E.R.* and nominated for a Grammy as well. Earl Thomas soon found himself playing every major blues festival in Europe and has continued to spend up to six months a year performing overseas.


Solomon Burke, Peter Greene, and Screamin' Jay Hawkins have all recorded Earl Thomas compositions. *Blue Not Blues* became and remains one of my all time favorite albums.

Fast forward now about a decade. I had lost

touch with Earl Thomas but had not forgotten that voice. Spotting an ad for his new album in *Living Blues* magazine, I decided to check out his website www.earlthomasblues.com and pick up a copy. As I suspected early on Earl Thomas has apparently chosen the entertainment field over the dental field and at least one of your radio station's hosts is very glad indeed. In fact there are 7 Earl Thomas CDs available on his website.

The new album is *The Elector Studio Sessions* and it's a winner. One of the things about this album that makes it very unique is that Earl's mom and her friend Lela Freeman are featured throughout and you can hear the love that went into the project. Earl tells it best in the liner notes: "Some of my earliest and fondest memories are of my mom singing...I used to love to go to the Rockford Church of God on Sundays and hear her and Lela sing together. Lela was the church pianist and they had sung together since they were like five years old and you can hear it on these recordings. That's my mom, Jewell Bridgeman, singing the alto parts and Lela singing soprano and playing Hammond organ. My mom is also the writer of the song "I Wont Be Around."...How lucky a man am I to have

had a chance, not only just to sing with them, but to have a little piece of my mom to hold on to? We had such fun those days in the studio." The album is dedicated to Jewell Bridgeman, who passed away in January, 2001.

The disc starts out with a couple of upbeat, danceable numbers: "I'm Broken Hearted" and "Look At Granny Run, Run." The latter is a humorous look at sex and the elderly. "Twenty-four Hours Of Lovin'" is a sexy, seductive acoustic soul number that shows off Thomas' abilities in that area. The meat of this disc comes on tracks four, five and six, all written by Thomas. "I Won't Be Around" is a classic soul version of one of the most heartfelt songs from *Blue Not Blues*, co-written by his mom. "Lord Have Mercy" is pure down home gospel vocal genius with a large helping of Mississippi Delta dirt. "Lead A Horse To Water" is Thomas at his testifying best, leading a gospel revival on a bed of churning Hammond organ. The rest of the set is straight ahead blues drawing from various influences including Muddy Waters and one soul-pop-blues with a little bit of a latin beat called "Better To Have Love And Lost" serving as the closer. Great album. Highly recommended. Get a copy for yourself at www.earlthomasblues.com and listen for it on *Rollin' The Blues*. 

Rick Larsen hosts Rollin' the Blues every Sunday at 2 p.m. on the Rhythm and News Service of Jefferson Public Radio. You can also tune in live on the Internet at www.jeffnet.org.

ARTSCENE *From p. 29*

Classical Series presents the *Ethos String Quartet*, Portland's leading chamber ensemble in a program of Beethoven string quartets. \$10 adults/ \$5 students/seniors. On May 31st, the Klamath Dance and Exercise Spring Recital includes *A Little Bit of Country and A Little Bit of Rock 'n Roll* and *The Jewelry Box*, 3 pm and 7 pm \$8. 218 N. 7th Street, Klamath Falls. (541) 884-5483 or visit the Theater box office.

UMPQUA VALLEY

Theater

◆ Umpqua Community College presents *The Miracle Worker* on May 15-25th. \$8, Th/Fri/Sat 7:30 pm, Sun 2 pm, Umpqua Community College Centerstage Theater, Roseburg (541) 440-4691

Music

◆ The First Saturday Bluegrass Jam in Session invites acoustic fans and players to jam on May 3rd at the Umpqua Valley Art Center. Free. 1624 W. Harvard Avenue, Roseburg. (541) 673-9759 rossjoe@hotmail.com

◆ The Community Concert Association presents *Galaxy Trio, Silk, Satin & Swing*, on May 4th, Umpqua Community College Jacoby Auditorium, 3pm, tickets at the door, 672-0494

◆ Umpqua Chamber Orchestra & UCC Concert Choir: Young Soloist Concert, May 20th. Umpqua Community College Jacoby Auditorium, 7:30pm, Roseburg (541) 440-4691

Exhibition

◆ Umpqua Community College Student Art Show, thru June 6th. Whipple Fine Arts Gallery, Roseburg (541) 440-4691

NORTH STATE

Music

◆ Shasta Symphony Orchestra presents *The Triumph of Beethoven*, a variety of orchestral works by Beethoven, including the Egmont Overture, joined by the Shasta College Youth Symphony. May 11th, 3:15 pm. \$10 general/\$9 students & seniors. Shasta College Theater, 11555 Old Oregon Trail, Redding. (530) 225-4943.


◆ The Traveling Bohemians present the Annual Redding Spring Dance Festival on May 31st, 8 pm. A festival of dance forms including classical ballet, modern, jazz, belly, Flamenco, tango, swing and folk dances. With live music, colorful costumes, and professional dancers from all over Northern California. \$10. David Mar Auditorium at Shasta Learning Center, 2200 Eureka Way, Redding (530) 229-7818

OREGON & REDWOOD COAST

Exhibits

◆ The Humboldt Arts Council presents *Redwood Art Association Spring Exhibit*. Free. Thru May 11th. Morris Graves Museum of Art, 636 F St, Eureka. (707) 442-0278

WILLAMETTE VALLEY

◆ Local artists exhibit work in State WSO Show. The Watercolor Society of Oregon is a state wide organization of over 800 members, dedicated to furthering the interest of watercolor painting by holding exhibitions of members work and encouraging education about watercolor. WSO holds a major juried show, conference and workshop twice a year: Emerald Art Center, 500 Main Street, Springfield, OR. Tues-Sat, 11-4, thru May 28, (541) 779-0956 

TUNE IN

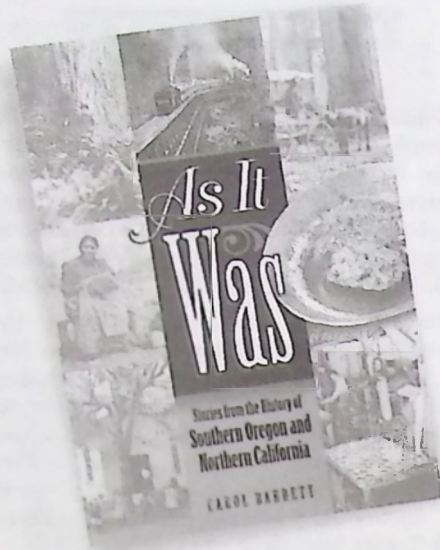
GRATEFUL DEAD HOUR

Saturdays 8pm on Rhythm & News



The Hamazons celebrate Mother's Day with *Mama Knows Best*, May 10 in Grants Pass.

As Heard on the Radio!



As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

JPR's radio series *As It Was*, hosted by Hank Henry, is now a book.

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AS IT WAS

Carol Barrett

Great Northern Railroad

By November 1931, the Great Northern Railroad was completed from Bend through Klamath Falls and down to Bieber, California on the Pit River. During World War Two the freight cars might be carrying such things as whiskey, coffee, tires, tools, cigarettes and canned goods. When the train stopped in Klamath Falls it was up to the agent to check the seal on every freight car door.

A seal had a marble-sized bulb at one end, to which an eight inch perforated strap was attached, ending with a notch that fitted in the ball. A numbered plate was on the strap. Every freight car had a door on both sides, each of which was sealed with a numbered plate. It often took the agent hours to check every door seal. If one was found broken, it was replaced and the fact noted in a report. This made it possible to pin point the stretch of rail where a car had been tampered with. It was a federal offense to break a seal on an interstate shipment so the agents' records were of very real importance.

Source: *Fair By Eleven*, Hagan Moore

Train Roof Walks

We are all familiar with western movies in which the hold-up men climb on the end of a train and walk forward on the roof of the cars to reach the tender and engine. This is not as far-fetched as it may seem. Men did walk along the roof of a train while it was in motion, stepping across the space between to the next car. In our area, one of the times this was necessary was when the trains made a long descent down the mountains, either the Cascades or the Siskiyou.

In the steam train era, "retainers" were set at a station at the top of an incline. As many as forty to sixty retainers were placed near the brakewheel of each car. The brakeman would board the last car as the descent began, walking forward on the roof. As he went, he would knock down the retainers one by one until he reached the tender.

Recent standards of safety have caused

the removal of roof walks from most train cars. Men are no longer allowed on a roof while a train is in motion, and with the advent of diesel engines the need no longer exists.

Source: *The Southern Pacific in Oregon*, Austin and Dill

Cascade RR Line

From the beginning there was controversy as to the best railroad route between Portland and Sacramento. The disagreement centered on how and where to cross the mountains. Largely for political reasons the Siskiyou route through the Rogue Valley was selected. Right from the start this proved unsatisfactory in many ways. Finally an alternate route was begun from Eugene to Klamath Falls. It too required many tunnels, many trestles and many long curves. Again the story was lack of money, legal holdups, companies buying, selling and merging. Klamath Falls was already connected with the main line near Weed. Finally in 1926 the entire route was open and became known as the Cascade Line. It was superior to the Siskiyou Line in all ways. It had been built with a gentler grade. It cut about twenty-five miles off the distance covered. The ascent, both going north and going south, was much less. Helper engines were still needed and worked out of Oakridge. Even with these helpers the speed on the grades was rarely over twenty miles and hour. Even that was an improvement over the Siskiyou Line.

The advantages of the Cascade line were so apparent it immediately became the main line with the older Siskiyou line becoming merely a branch line for freight.

Source: *The Southern Pacific in Oregon*, Austin and Dill



Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

INSIDE *From p. 7*

because adding convenience for wired voters is not necessarily the same as denying convenience for the unwired." Detractors argue that Internet voting would make voting easier for the "haves" but do little for the "have-nots" (i.e., those who are too poor to afford a computer and Internet service in their home), resulting in unequal access to voting and violation of election laws. With that in mind, Internet voting may not be a viable option until we've narrowed the "digital divide" and ensured that every voter, rather than just some voters, have a voice. **IM**

Scott Dewing is a technology consultant, business owner and writer. He is a consultant and partner with Digerati Group, a technology consulting and network services firm, and the managing partner of Rogue Data Vault, an application service provider, Web hosting and secure data storage company. You can email him comments regarding this column at insidethebox@roguedatavault.net.

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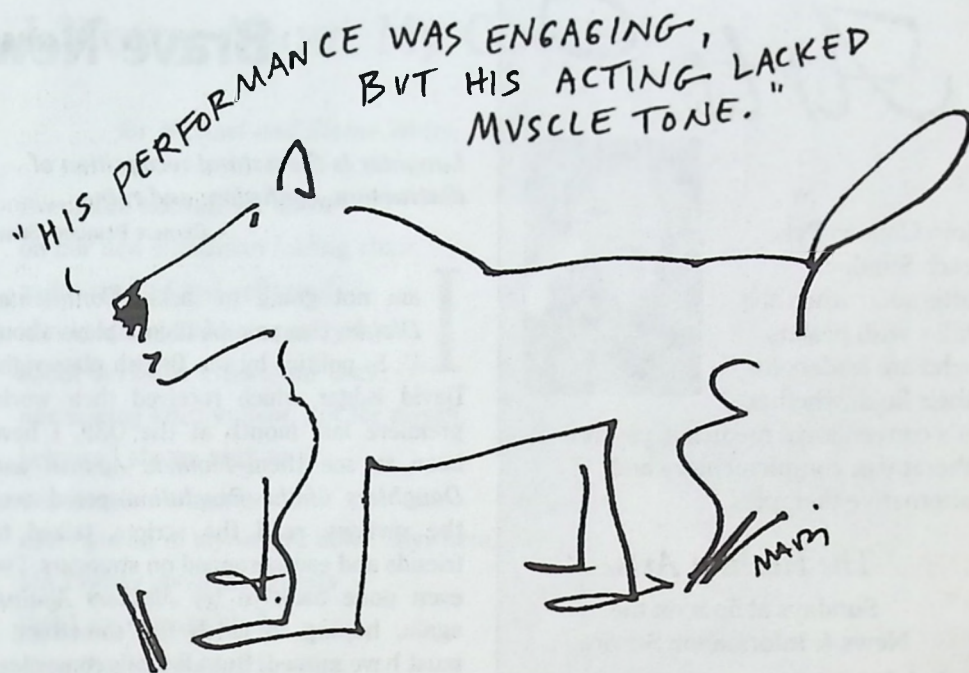
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LITTLE VICTORIES

Mari Gayatri Stein



CANINE CRITIC

*This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.*

THE TALK OF THE NATION

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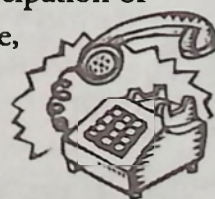


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THEATER

Molly Tinsley

Brave New Coward

Laughter is the natural recognition of destruction, confusion, and ruin.

— GEORGE BERNARD SHAW

I am not going to tackle *Continental Divide*, the pair of linked plays about U. S. politics by the British playwright David Edgar which received their world premiere last month at the OSF. I have been to see them—*Mothers Against* and *Daughters of the Revolution*—pored over the reviews, read the scripts, talked to friends and eavesdropped on strangers. I've even gone back to try *Mothers Against* again, hoping to catch the something I must have missed. But all that's come clear is how sharply divided reactions to this project have been. It's as if the political polarization represented onstage winds up infecting the audience, lining us up for and against in about equal numbers. On one side stand those who stress the work's insight and relevance to our time, who praise its ambitious scope, and feel privileged to have witnessed history in the making, the twenty-first century's answer to de Tocqueville. On the other reel those derailed by the congested exposition, who'd hoped for more dramatic tension, that critical action in character, and are perhaps a bit miffed to have paid full price to attend superbly produced workshops.

Suspecting that no analysis is going to bridge this real life divide, I've chosen to wait in silence for the promised rewrites—*Daughters* restructured around Blair Lowe perhaps, the one character who's pushed to a life-changing choice? A *Mothers* in which the actions of his tree-sitting daughter put candidate Sheldon Vine in a palpably tight spot? Meanwhile, I escape gladly into Peter Amster's giddy production of Noel Coward's *Present Laughter*, citing its anti-hero, aging romantic actor Garry Essendine, to cover my tracks. Early in the play, Garry finds himself harangued by earnest young playwright Roland Maule for performing in frivolous work without any

intellectual significance. "The theatre of the future is the theatre of ideas," Roland proclaims. "That may be," Garry replies, "but at the moment, I am occupied with the theatre of the present."

Garry Essendine (Brent Harris) can't say no to adoration, a failing which precipitates the three assaults by admirers, each a little more challenging than the one before, which form the spine of *Present Laughter*. If the ingenuous Daphne (Kim Rhodes) is easy to dismiss, infatuated as much with narcissistic melodrama as with Garry himself, the verbal and physical acrobatics of Roland (Christopher DuVal) pose more of a threat to Garry's complacency. Most destabilizing of all is femme fatale Joanna (Robin Goodrin Nordli), wife of one of Garry's friends and mistress to another, a woman prepared to beat Garry at his own game of disdaining conventional morality in favor of independence and fun. In the ironic end, Garry is nudged into a conventionally moral choice for purely pragmatic reasons, as he sneaks away from these entanglements into the protective arms of wife Liz (Susan Irving) who gave him the boot years before.

Richard Hay's fascinating set invites us to lose ourselves in the mellowed reds and blues of its oriental rugs, the antiques, the tasteful clutter moderated by elegance. And Mara Blumenfeld's costumes have a life of their own, from Liz's exquisitely tailored ensembles to the bedraggled disarray of the housemaid to Garry's endless parade of dressing gowns, each with its matching eyeshade. The cast delivers Coward's comic repartee with punctual skill; indeed, as the sexual showdown intensifies between Joanna and Garry, Nordli and Harris rev up into tongue-twisting double-time.

And there are clever sight-gags galore. We laugh particularly at all the mirrors—the one on the piano and the one by the front door which Garry checks before ushering in each guest. A publicity photo hanging outside the bedroom door swings out

to reflect last minute touches to the famous face, and a large imaginary mirror holds down the fourth wall. Garry can't keep his eyes off of this one, and Joanna also finds its information captivating—in fact for much of their sparring, they address each other's mirror image.

In their preoccupation with image, the characters of *Present Laughter* are no different from the political animals of *Continental Divide*. Without the documentary earnestness of the latter, Coward's play insinuates its own *caveat* against assuming some bedrock of truth underneath the manipulable surface of things. "I'm always acting," Garry tells Daphne then Roland. "You don't know what I'm really like." His seduction of and by Joanna is punctuated by the comments of each on the other's performance. Later when Roland sports a scruffy flannel dressing-gown as proof that he is just like Garry, "always acting" too, Garry denies it. But by the final scene, Garry deals with Joanna by reciting lines from a former role he's played, though he chastises Morris for "being so theatrical" and declares that he's fed up with everybody "acting all over the place."

Does a true Garry even exist beneath the posturing and projections? During the two instances when he is alone onstage, Harris' Garry radiates desperation, as he tries a few bars on the piano, romances a floor lamp, then bravely pretends that retiring with an apple and a book isn't a sort of death. Overall, the only "true" self behind the charming wit would seem to be that "inner brat" who keeps popping out to spout insults and hyperbolic complaints: everybody's against him and every minute is the absolute worst minute of his life to date.

Are we humans nothing but figments of each other's primitive needs and agents of our own? For a frivolous comedy that purports to eschew instruction in favor of mere delight, this is pretty serious stuff, not to mention insightful and relevant to our time. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

POETRY

BY ERIK MULLER

I Worry About My Guests

for Michael and Elaine Weiss

Ever since Michael sat down
on our new Rumanian folding chair
and it cracked and collapsed
into kindling, I've been worrying
about our other chairs, our deck,
our sloping kitchen floor, not for myself,
because I always walk as if
over possible trapdoors and
never put all of my weight down anywhere,
but I worry about the guests
that I am responsible for
since they come here to relax,
to sprawl in a chair, or throw
the weight of a hard week
into stepping toward the refrigerator,
or go to the deck edge to see
clumps of daisies. What if
their eye—the one that must
always be open to danger, like
a mother lion's, lidless as the eagle's—
has gone to sleep or has glazed over
with fatigue or self-absorption?
I jump at the slightest protest
of wood, a squeak or a snap.
In my mind I am already the hero
offering myself in a selfless gesture.
How can I become the wood
of the chair exactly where it's flawed?
or stretch myself across dry rot?
or go down into the dirt of flowers
myself, instead of the guests,
into a whirlpool of splinters,
into a widening crack?
How can I give my all to these guests
and fall from them, smiling?

Erik Muller, who resides in Eugene, is retired from teaching writing at Southwestern Oregon and Lane Community colleges. A founding editor of Fireweed: Poetry of Western Oregon, he is now editor of Traprock Books. Some of his poems have appeared in Hubbub, Prairie Schooner, and From Here We Speak: An Anthology of Oregon Poetry. He collaborated with two other poets on the collection Confluence (Walking Bird Press, 1992). This month's poem is from Muller's chapbook, Kindling (Traprock, 1996).

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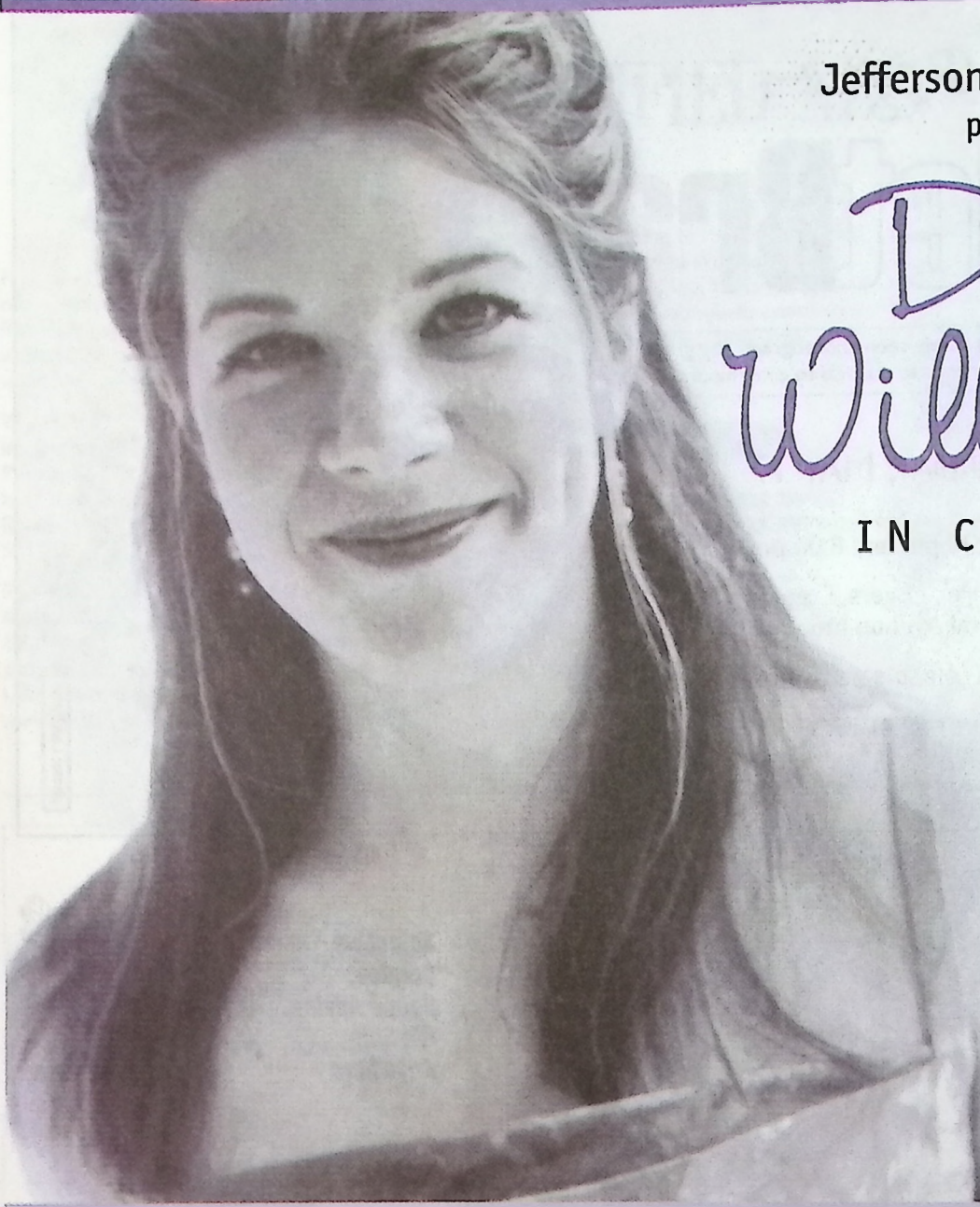


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